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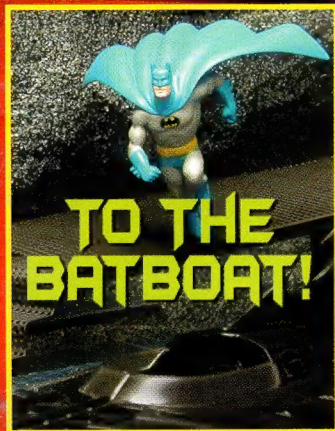


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ISSUE #45

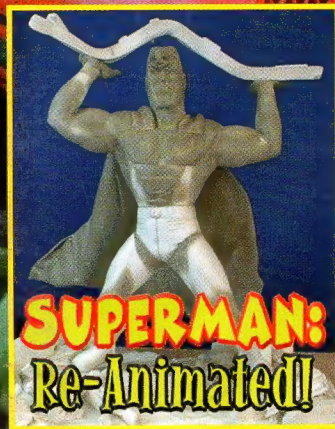
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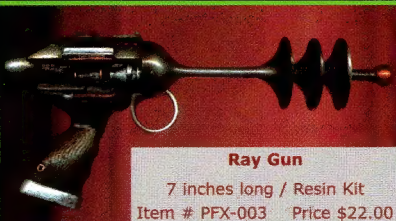
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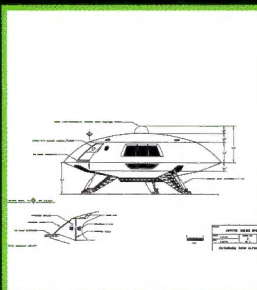
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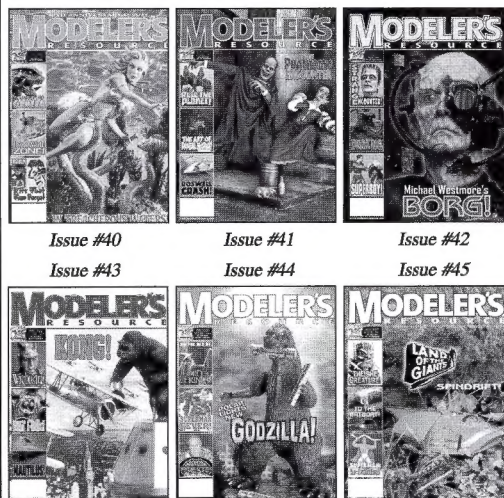
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Issue #45

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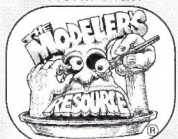
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Our Magazine: Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that presents the most up-to-date and useful information for your modeling needs.

Our Customer Service: Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

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Land of the Giants!

Dave Metzner invites us into his studio for a bit of the ol' Spindrift magic.

Boxed pictures:

She-Creature bust (Bill Craft);
To the Batboat! (Fred DeRuvo),
Superman Re-Animated (Norm "Kitman" Piatt).

Main cover photo: Fred DeRuvo

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Behind the Curtain

Jim Bertges takes us behind the scenes for an indepth look at the Sci-Fi Channel's hit show, "Farscape!"



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It's All Plastic To Me!

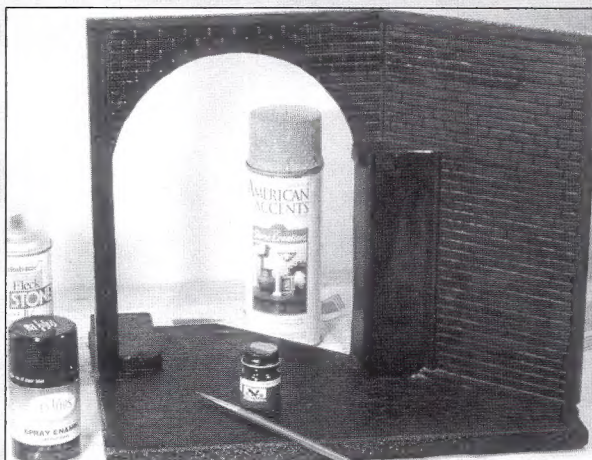
Jim gets SMALL with a number of great kits he's telling you about this time out.



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Gaslight Batman

Hilber heads over to England in search of Batman and his prey.



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Maximum Modeling!

Jim Key takes us through the process of creating and blowing up a miniature train for Shanghai Noon!

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Kits That Time Forgot

Get on the bus for something BIG this time out from Mark McGovern.



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Patiently...

I

f you break down modeling, you'll probably agree that there are essentially three parts to the process:

- 1) Kit preparation
- 2) Kit assembly
- 3) Painting

Of those three main areas, most of us have our favorite. Now, it may be that the painting part is the most fun for most modelers, however I know some modelers who thoroughly enjoy prepping the kit for the paint. No, I don't mean washing it to remove the mold release agent. I'm referring to the aspect of kit preparation that requires gap-filling, modifying parts to make them fit better, replacing bad or not-so-good parts with new ones that might wind up being scratch-built so that the outcome is a much better model.

I've watched other modelers get lost in that aspect of modeling. For them, the goal is to create the best fitting, best looking model BEFORE picking up the can of primer, brush or airbrush.

Now for me, the best part has always been painting. However, over the past year or so, I've taken a closer look at things and decided that maybe there is something to prepping the kit after all, making it the best it can be before a drop of paint goes on it. I usually try to take the time to eliminate seams, sand down things that need it and generally take care when it comes to preparing the kit for painting. Sometimes though, I'm stopped from going full bore here. What stops me? Deadlines usually, but running a close second to that is simply a lack of patience on my part.

I've found that when I take a good amount of time working on every nuance of a model's surface area or part assembly process, I start getting to the point of wanting to be done. Time begins tapping me on the shoulder and I begin getting impatient. Deadlines loom and something within me goes "All right already! Let's move on, shall we?" I want to be done with it so that I can get going on another model that's calling my name.

So, what do you do when your hobby starts becoming the source of your impatience? Isn't modeling suppose to be fun all the time? Isn't it suppose to provide you with a sense of accomplishment and self-worth? How can it do that if there are parts of it you just don't particularly enjoy that much?

What about those who really enjoy the challenge of eliminating those seams and modifying parts, but don't feel that same sense of accomplishment and satisfaction at the approaching sound of the airbrush warming up? Those modelers do exist.

Let's face it, there are few of us who are



as prolific as some of the more high profile modelers within the industry (and even though he would rather shy away from the spotlight, Bill Craft immediately comes to mind). Each of us has our favorite modeler that we most like to emulate. We've all sat in awe of that individual who can render something we dream about being able to accomplish. For them, it seems so easy. For us, next to impossible at times. Every once in a while though, we'll have that magical breakthrough that allows us to create something that we are just simply proud to show off.

Getting back to the question, when we get impatient where our modeling is concerned, what can we do about it? Well, I have found that when I work with a buddy, the whole process becomes more enjoyable for me. You can talk about modeling while you do it. You can get immediate feedback about how your model is looking. You can get suggestions about applying a process that might make your model turn out even better!

I've found that modeling is simply much more fun when you share the enjoyment with someone else who has the same interests. You'll both pick up tidbits and tips that you might not have garnered otherwise. So, next time you're getting impatient or tired of what seems like the same ol' - same ol', ask a modeling buddy to join you for your next modeling session. The two of you will have a lot more fun working together than working alone and you're bound to learn from each other. Makes for a winning combination!

Enjoy this issue and we'll see you promptly, the first week of May.

Fred

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"What's in the Future?"

Fred,
Awhile back I wrote you concerning the future of modeling. Since then I have discovered a few things, the most important being that kids do have an interest in modeling. I have been seeing a lot of action figure "kits" popping up, most of them based on various anime shows. Why haven't any of the model magazines paid more attention to this? Is it lack of writers to submit articles on these subjects, or just not enough interest from the modeling community?

What about Legos? Yes, Legos. Kids build some pretty complicated dioramas with these things, not to mention Lego's "Masterpiece Edition" X-Wing and TIE Fighter sets. Legos often have some of the most complicated instructions for building their playsets I have ever seen. So my question is: are we missing out by not promoting these types of modeling? Maybe modeling has just changed for kids; maybe we should encourage it, and maybe they'll come around to our kind of modeling. Just a thought.

Randall Moore (E-mail)

- Thanks for taking the time to write. Funny you should mention these because my son, David, had an article in the last issue of the magazine building one of the new DragonballZ action-figure kits.

We certainly attempt to cover as much as we can. These types of kits may be just what the modeling doctor ordered for kids today. Maybe we'll see more of them on the market soon. Thanks for your input.

"What's an Orangewood Stick?"

Enjoyed (Mark McGovern's Rat Fink) article very much but please tell me: what is an orangewood stick? Thanks very much.

Dave (E-mail)

- We asked Mark about that and here is his response: "Orangewood sticks are items that can be found any place where cosmetics are sold. They're quite cheap, and are used for manicures in some way (just how, I dunno). An orangewood stick is about three inches long and maybe one-eighth inch in diameter. One end is pointed, like a pencil, the other is cut at an angle. Orangewood sticks make good sculpting tools, pins for figure elements, stir sticks, etc. They belong in every modeler's tool kit. I've just run across a longer breed, about 6 inches. These have a chisel-pointed end and sell for \$1.89 for a dozen. Combined with the variety I mentioned before, these items would be handy and inexpensive sculpting tools."

"Back After 25 Years"

Hello!
I've just gotten back into the model hobby, after 25 years absence, at the age of 40. I needed a new hobby, and picked an old one! I am having endless hours of fun building the reissued Aurora monsters and other kits I had when I was a kid. The first kit I ever had as a kid was the Lost In Space Robot (I think I was age 6?), so I began my "new" hobby with the reissue from Polar Lights, and he came out pretty good!

I discovered your magazine at my local hobby store. It is full of great information for someone like me. When I was in grammar school, I never heard of dry-brushing, or using putty to fill seams! I

am now trying to use the techniques in your magazine to improve upon the results I achieved when I was younger, and I know that your magazine is going to help me develop my skills and enjoy my "new" hobby to the fullest.

Since I don't have to go to the hobby store very often, and since they only get a small supply of each issue, I was concerned about missing an issue. So I decided to subscribe, and also get whatever back issues I could. Thanks for mentioning the delay in 3rd class delivery, but that's not a problem for me.

Could you pass along some feedback to the Editor for me? Your articles on painting techniques apply to styrene plastic just as much as resin, so I enjoy them very much, but could you try to include more instructional subjects for beginners like myself who don't use an airbrush? There must be lots of folks like me who are just starting to work on the basics and it would sure be nice if there was one "How-to" page in each issue dedicated to the "newbies." Topics could include how to work with putty, how to build up layers of paint, how to use clear sealer, masking with latex, dremel tools, all those things the experts already know about. Right now, I am trying to figure out how to properly thin water based paints, and how to get to the right amount of paint on the brush before drybrushing. I like how you keep your magazine child-friendly (I enjoy seeing the photos of kids doing their first kits), and I think they could benefit from these subjects as much as a "grown-up kid" like me! Hope you'll consider making use of this idea some time in the future.

Sincerely, Bill Nardone (E-mail)

- Good to hear from you, Bill. We're extremely glad that you enjoy the magazine as much as you do and that you were able to find it locally through your hobby shop.

Your suggestions are greatly appreciated. We began a series of one page articles in past issues called, "Photocopy It!" and the subjects were dedicated to the newbie, which including using putty to fill seams and how to "pin" parts to how to paint various colors of hair. We plan on running more articles in this series in the future, but in the meantime, we'll consider printing those articles from the past on our Internet site. Some of your suggestions might work well in that venue. Thanks again for writing.

"Where Are the Morgans?"

Hi Guys,

I like your magazine, especially the recent articles on kit-bashing and building from scratch. But I am curious about the two issue absence of the Morgan's. Theirs was the column I consistently enjoyed the most. I hope this is a temporary situation.

Regards, Chuck (E-mail)

- Thanks for writing and for your appreciation of the Morgans' articles. You are not alone in placing a high value on their articles. They've had to take a bit of time off due to the hectic pace of their jobs (life gets in the way of our modeling endeavors sometimes, doesn't it?), but they will be back very soon with a slightly revamped column and we're all looking forward to it! They've got a number of wonderful articles planned that will help us all expand our modeling arsenal of creativity.

"How About An Article on Supplies"

Hi Fred,

You still have the best model magazine on the market. Keep up the good work...

How about an article or series of articles on the supplies you folks use, where to find them and how best to use them? I have been unable to locate many of the products locally (within twenty-five miles). There are few hobby shops around here and those that are here do not know about many of the products.

Thanks, Michael Cook

- Thanks very much for your kind words about the magazine. That is greatly appreciated. I've said it before and I don't mind repeating it again, but without the wonderfully creative articles that are routinely turned in for publication from our more than qualified staff of writers, as well as those additional articles received from other folks, this magazine would not enjoy the wide circulation that it does. That says a great deal.

As far as your suggestion, while it's a good one, I'm not sure how practical it is to implement without it looking like one huge advertisement. This is probably the strongest reason that when articles are presented, products are usually mentioned by name the source is often listed as well. Most of our writers, for instance, either use Aves Apoxie or Magic Sculpt for filling seams and conversions. Many of the other products listed in columns like "Goodies & Gadgets" include contact information wherever possible. I'll run this by our staff and see what we might be able to come up with in the near future.

You didn't mention whether or not you have a computer and Internet access, but if you have very little near you in the way of hobby/craft shops, the Internet may be your best bet to get what you need. Thanks again for writing.

"Traded Game Cube for Models"

I always enjoy reading your fine mag. Will renew for another year once I receive issue #44.

...My wife got me a GAME CUBE for Christmas. I returned it and got three models instead. A B-1 bomber and B-29 bomber both in 1/48 scale plus Polar Lights' new Godzilla. Can't wait to see the buildup in issue #44.

Keith Edgar (E-mail)

- Wow, you traded in a Game Cube for models?! Now there's a man with his priorities straight!

"Using Acrylic with Fiber"

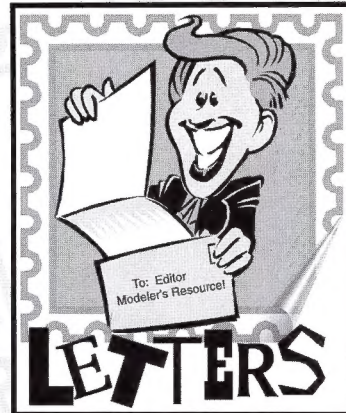
I previously e-mailed to Mark McGovern care of you with questions regarding his excellent Ratfink article. I would like to know: what is an orangewood stick and hopefully any further advice on using the acrylic with fiber to create the fur. I have tried it and am having difficulty.

Please forward to Mark or let me know if there is an e-mail address where he can be contacted. Thanks very much,

Dave (E-mail)

- Dear Dave,

Glad you liked the Brother Rat Fink article. First, about orangewood sticks: they're available wherever cosmetics are sold (as are many other items which are useful for plastic modeling). They're used in some way for manicures. I've found



two shapes and sizes so far: one is about 3" long, with pointed and diagonally-cut ends, the other is maybe 6" long with pointed and chiseled ends. Both sizes are roughly 1/8" in diameter.

These items are sold by the dozen and are cheap - under three bucks a bag. The shaped ends make them handy for sculpting. They would also be useful for other applications such as stirring paint, painting dots (such as the pupils of eyes), pinning figures, or anything that you might have been tempted to sacrifice a paint brush handle for in the past.

Dave, the Liquitex Acrylic Texture Gel/Blended Fibers will get easier to work with as you gain experience. You have to remember that the fibers will only look like fur if they're running in the same direction. With this in mind, I found it easiest to start applying the gel at the opposite end of where I wanted the hairline to be. On Brother Rat Fink's arms, for example, I applied a small glob (a little goes a long way) at the torn sleeves on his shoulders, and worked toward the wrists, where I wanted the acrylic "fur" to end.

The jumbled fibers have to be poked and prodded to run down BRF's arms in the same direction. I used a number 00 pointed brush and the pointy end of the orangewood stick to coax the fibers until I was satisfied. This can be a tedious job, and sometimes you just have to pitch an uncooperative knot that just won't lay flat. But you'll get the hang of how to make the stuff obey. You can get great control with practice - I was able to follow the incised hair detail on Gigantic Frankenstein's head very closely (you'll see the pictures in Modeler's Resource #45 - plug, plug).

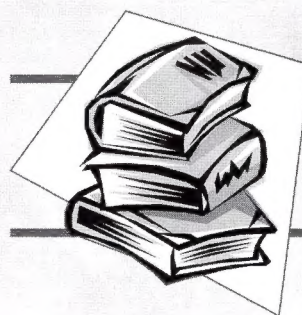
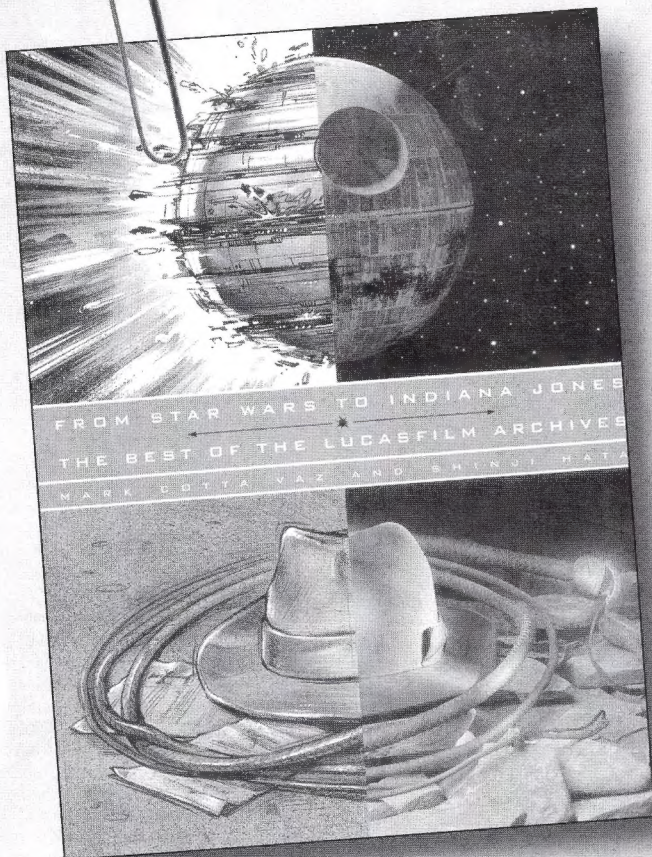
I found that, while it paid to keep my tools clean with water, thinning this stuff didn't help at all. This is particularly true if you're going for the three dimensional effects you can get with the gel, as with the ends of BRF's ears. In that regard, this material is great for modeling running water, since it dries translucent. And, after having said all that, I sometimes get the best effect with this stuff entirely by accident!

I was able to paint the dried acrylic gel with Testors solvent-based paints over a coat of Krylon Sandable Gray primer, with no ill effects. I'm sure any acrylic paints would work just fine.

Well, Dave, now you know all that I know about the blended gel/fiber. Hope this helps.

Sincerely, Mark McGovern





On the
Shelf

BOOK REVIEWS BY:

Fred DeRuvo

• 208 pages •
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Written by:
Mark Cota Vaz & Shinji Hata

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Major bookstore chains

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San Francisco, CA

From Star Wars to Indiana Jones: The Best of the Lucasfilm Archives

For anyone who is a modeler and a Star Wars or Indiana Jones fan, this book is a "must have!"

Why, you may ask? Well, I'll tell you. This tome contains tons and tons of photos, drawings, descriptions, film stills and everything in-between of how things took shape from concept to actual model or maquette for many of the George Lucas' films.

This book is divided into two main sections. The first section deals with *Star Wars*, *The Empire Strikes Back* and *Return of the Jedi*. The second section focuses in on the Indiana Jones series: *Raiders of the Lost Ark*, *Indiana Jones and the Temple of Doom* and *Indiana Jones and the Last Crusade*.

The archive (as it is called in the foreword) contains information, photos, drawings and the like about the following: **models** (including "...mainly spaceships, miscellaneous vehicles, miniatures of sets, early prototypes, and robots..."), **creatures** ("...including hand puppets, articulated full-head masks...full creatures in miniature scale...and others."), **props**

("...most commonly hand-held items, and include weapons, clothing accessories, and other objects..."), **costumes**, **matte paintings** and **artwork**.

The book begins briefly with a synopsis of Lucas' family life and his beginnings in the industry, which led up to his creation and release of the first in the Star Wars trilogy.

What I particularly enjoy about this book are the many models that are included. We all know that miniatures were used in the production of these movies, but it's interesting to see them from a number of angles. This is especially useful if the reader ever decides to branch out and scratchbuild or convert an existing model into one which was showcased in one of Lucas' films.

Interestingly enough, I never quite realized how much detail was built into the maquettes, even in the early stages. There are photographs of Luke's Landspeeder in its early prototype stage and it looks absolutely nothing like the final product that was created for production! Likewise with the concept

for the Millennium Falcon. The process it went through to its final stage is stark. Often we are not able to enjoy these glimpses into movie history, but we can do so with this book.

Yoda is another interesting character, who went from looking like a Keebler® Elf to what we finally saw on the screen.

Matte paintings were used to a great degree in the filming of these two trilogies. They were certainly much less expensive than creating an actual set and the reality that could be achieved was startlingly realistic.

Of course, no movie book is complete without examples of the detailed "story boarding" that was utilized throughout the movies' productions. This process is much like using a comic strip so that actors and director (as well as special effects people) can know what is coming and how it should look.

Finally, the book is complete with detailed prototypes created out of Foam Core™ and other products to highlight how the finished product was sup-

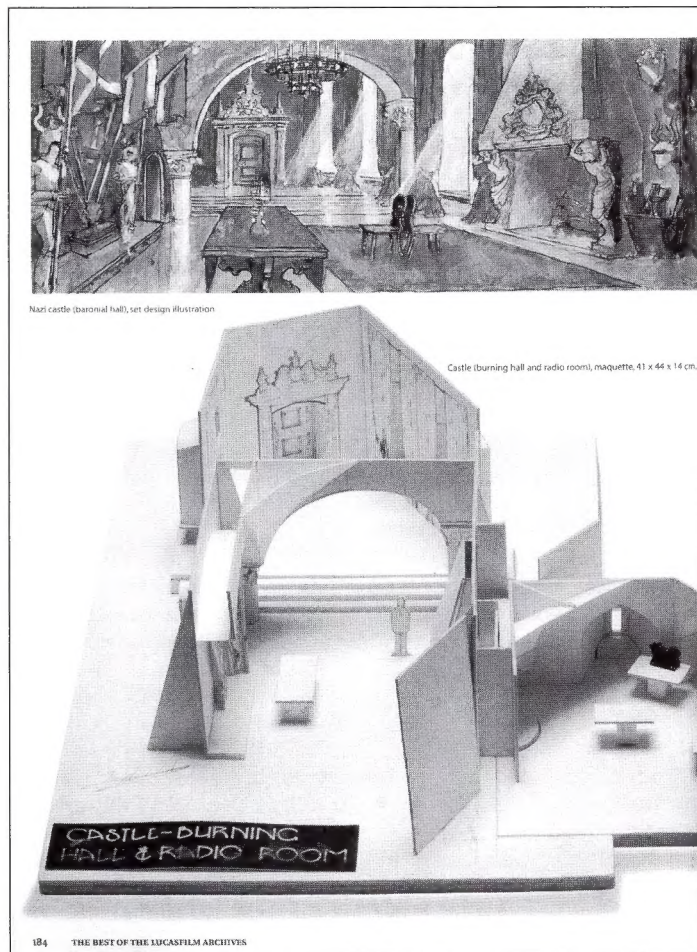
pose to look. Any changes that needed to be made could be made with the prototype prior to actual creation in full-scale.

Movie-making is much like architecture. A building only goes up after plans are made and blueprints are drawn. These blueprints are the map for the craftspeople who actually do the physical building. A movie needs the same type of detailed arrangement before it can get to the filming stage.

From Star Wars to Indiana Jones: The Best of the Lucasfilm Archives is a book that brings much of what is behind-the-scenes to the fore. It allows us to look past what is only seen on the screen to enjoy what it takes to create that final product. If you are interested in anything related to Science Fiction and specifically these six films from Lucas, this book is one well worth having. You'll be amazed, enthralled and you'll come away with a greater understanding of what it takes to bring a concept to the silver screen.



Below left: a variety of prototypes, masks and maquettes used in Return of the Jedi
Below right: (top) The Nazi castle (baronial hall); set design illustration; (bottom) Castle (burning hall and radio room); maquette, 41 x 44 x 14 cm.





Science fiction modeling is a growing segment of the entire modeling hobby. Anyone attending a model show, be it Wonderfest, Chiller Theatre, or a local IPMS contest, will see a greater number of spaceships and other hardware than ever before. And while resin kits have grown in popularity, styrene models continue to be kits of choice for science fiction builders.

Why styrene? Basically, most of the popular subjects have been readily available in styrene plastic. Up until recently, Star Wars and Star Trek models could be found anywhere. The kits were fairly accurate and easy to build.

Looking back, most of us started out in this modeling hobby by building styrene kits. As young boys in the sixties and seventies, we regularly were given model cars, planes, monsters and spaceships as birthday or Christmas presents. My own very first model was the Revell 1/48 scale Lunar Lander. I put it together with scotch tape and discarded all the little pieces that did not fit!

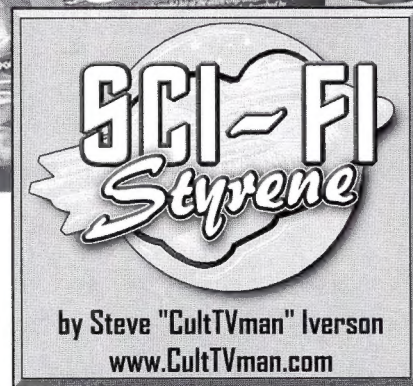
Not long after that, I built my first Star Trek kit. I found an AMT Enterprise kit and conned my mom into buying it for me. We were on

vacation in the Ozarks, and this kit was sitting in a corner of some old souvenir shop. I vividly recall sitting in the back seat of my parent's car, trying to get the nacelles to fit. They never did.

Suffering from the sagging nacelle syndrome has turned out to be a common ailment among us science fiction model builders over the years! We've all built a USS Enterprise, or perhaps two or three!

The first Enterprise model came out in the sixties and was produced by AMT. The kit was fairly accurate and came with lights for the bridge, lower sensor dome and nacelles. This 18" Enterprise kit remained in production off and on until the early nineties. Not long after initial production, the lights were eliminated and over the years, the kit was retooled a number of times.

Now, some 30 years later people are still building Enterprise models. Star Trek is the biggest slice of the science fiction modeling pie. Based on my experiences, upwards of half the sci-fi models built are related to Star Trek. They remain popular despite the fact that Star Trek kits are no longer produced. People continue to build them.



AMT continued to produce other Trek models until the late seventies when it was bought by Matchbox/Lensey. The new company, AMT/Lensey, produced a kit of the new Enterprise when Star Trek The Motion Picture came out in 1979. In the eighties Ertl bought AMT, as well as MPC who produced the Star Wars kits. They continued to produce Star Trek and Star Wars models until Racing Champions bought them out in 2000. Sadly, Racing Champions discontinued both lines to focus on die-cast cars. The Ertl inventory was sold off and kits began appearing at liquidation shops across the country like Big Lots. For this reason it is possible to get most of the Star Trek and Star Wars models at reasonable prices.

Of course, there are a few Star Trek models that are hard to find. The motion picture Enterprise and Enterprise-A kits are difficult to locate and commanding higher prices. The original issue of this kit from Star Trek

The Motion Picture features a smooth hull and is most desirable for builders. Later issues had inaccurate etched panel details. These "Smoothie" Enterprises sell for \$100 and up. The Voyager model, produced briefly by Revel/Monogram, is also difficult to locate, as are the original 18" AMT Enterprise models.

So what is happening with science fiction models these days? Beyond Star Trek and Star Wars, there are plenty of other science fiction subjects available in styrene. In fact, there are enough kits available in shops and in production to keep sci-fi modelers happy for some time to come.

Polar Lights jumped on the bandwagon in 1998 with their Jupiter 2 kit from the Lost In Space television series. The Jupiter 2 had long been a favorite subject among garage kits, but it had never been done as an affordable, easy to build, styrene kit. The new model was an instant success and continues to be produced by Polar Lights. They also reissued the old Aurora Lost In Space models of the Robot and Cyclops. They continued with a Dr. Smith and the Robot kit that reused the Aurora Robot kit.

Polar Lights followed up the Lost In Space series with new models of Robby the Robot and more recently, the C-57D spaceship from the great 50's science fiction adventure, Forbidden Planet. Again, these are subjects that have never been produced in styrene and have proven very popular. The C-57D may well be the largest science fiction styrene kit ever produced measuring 28 inches in diameter when assembled. It features a fully detailed interior and clear parts allowing you to see the inside of the ship or for adding lighting effects.

Glencoe Models has reissued a number of classic styrene kits, including the Mars Moonliner from the Disney Man in Space series. The British company Airfix has re-released their 2001 Orion ship. Revell-Germany has produced a series of kits based on the popular Perry Rhodan series of books. IMAI in Japan has rereleased several kits based on Gerry Anderson series such as Thunderbirds and UFO.

From the other side of the world, the Japanese company Bandai continues producing kits from the animated series Starblazers. There are several kits of the ship Yamato including a "cutaway" version. Another animated Japanese series, Macross, has proven popular with a series of "battroid" figures and aircraft produced by companies like Aii, Hasegawa, and Nichimo. Kits are also available from series such as Blue Submarine 6, Arcadia and Captain Scarlett.

More significantly, kits based on the Japanese cartoon series Gundam are among the hottest models available. The series can be seen regularly on Cartoon Network and has created a new market for the modeling hobby. Take a

visit to your local Toys 'R' Us and you will see shelves of Gundam Wing models. These models are so popular that you will see them advertised on television! Bandai in Japan has produced dozens of different models based on the series of cartoons. Some are basic kits for beginners and others are large and complex. There's something for everyone.

Most of these styrene kits should be available through your local hobby shops. But if you are unable to find these in your favorite shops, there are plenty of online hobby sites to order from. Some that you may wish to check out:

- Sci Fi Matters at:
<http://www.scifimatters.com>
- Hobbylink Japan at:
<http://www.hobbylinkjapan.com>
- MegaHobby at:
<http://www.megahobby.com>
- Monsters in Motion at:
<http://www.monstersinmotion.com>

So what does the future hold for us sci-fi builders? Even though Ertl's Star Trek and Star Wars kits are currently out of production, there is still plenty of science fiction coming.

Our good friends at Polar Lights have several kits based on Irwin Allen television series in the works. In 2002, they will be releasing reproductions of the original Aurora kits for the Spindrift spacecraft from Land of the Giants and the Seaview submarine from Voyage to the Bottom of the Sea. Additionally, they have the classic Land of the Giants Snake Diorama kit coming out. Polar Lights also has a few vehicles of interest to those of us in the sci-fi genre. All new, original kits of the Ecto-1 from Ghostbusters, the DeLorean time machine from Back to the Future, and even the Jetson's Flying Saucer (complete with figures) are on tap and coming soon. They reportedly have more kits on the drawing board of interest to us.

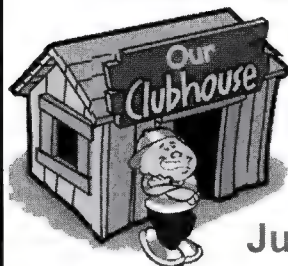
From Japan, we will have an all-new Star Wars kit. Fine Molds is producing a new X-Wing fighter in 1/72 scale. This will be a very detailed kit, complete with pilot and droid figures. After that, Fine Molds has plans to produce a TIE Fighter in spring of 2002.

Finally, I've heard some pretty reliable sources indicate that a kit of the Enterprise NX-01 from the latest Star Trek series is coming. It will be produced by one of the major US kit companies. I don't know anymore details, but watch for this a year or so from now.



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**FROM
THE
LAIR
OF THE
Craftbeast**
With
Bill Craft

Greetings boys and girls. Let us now go back in time to the bygone days of the "B" movie monsters. This one is one of the most recognizable ones.

"The She-Creature" was a 1956 film about a murderous creature from prehistoric times that rises out of the ocean to kill people. Okay. Nuff said. I don't have enough room here to go in-depth on this film, so let's get to it.

Presented for our modeling enjoyment is a 3/4 scale resin kit from Earthbound Studios. A fabulous bust rendered by the skillful hands of Steve West and expertly casted by Mark Brokaw. The kit consists of ten parts: head, base, teeth, four antenna, two collar pieces and a back fin. Also included is five feet of 1/8" aluminum wire to be used for the looped hair.

After laying out the parts and doing some minor cleanup on this ultra clean casted kit, I antiqued all the parts with my homemade oil based black stain. The stain gets into all the nooks and crannies of the pieces very nicely.

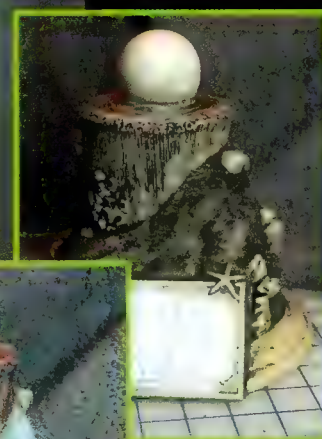
THE SHE-CREATURE!

I started rendering the base first. Since the base is a wealth of raised detail, it lent itself to a very nice dry-brushing event. I used a reddish-brown and burnt umber for the exposed wood on post and light beige for the sand.

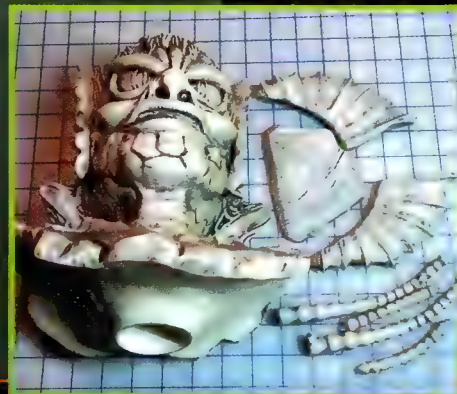
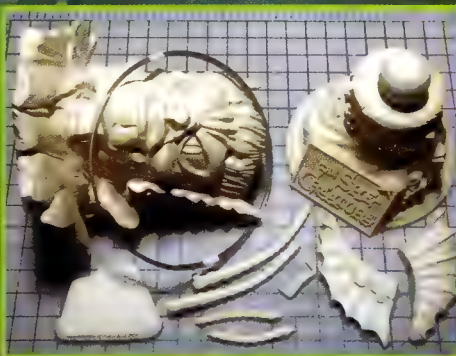
The base is also covered with plant life and little sea beasties. There is no rule book here as far as how to render them.

I used forest greens with yellow dry-brushing on the plants, while using yellow-oranges and tans on star fish and barnacles.

Once all the colors were laid in, I used an airbrush with transparent shading grey to mess all the colors together. Render the nameplate and seal the base with a flat spray coat. You are done.



With the base done, it's now time for our little lady to get rendered.





I wanted the colors on the She Creature to match as close as possible to the real monster suit. After locating some old magazines that had some rare color stills of the beastie in it, I began my exploration.

Using an airbrush, I applied a general coating of transparent green over the

head and sub-parts that were supposed to be green, concentrating the color into the recesses for dimension.

Transparent red was next applied to the facial areas as indicated in the photos. These included the mouth, lips, nose and accents around the cheeks and eyebrows.

Next came transparent purple and it was applied between the red and the green colors.

Pure white was then airbrushed on the head, tendrils and fins for maximum highlights.

At this point, I assembled all of the head pieces together and went to work on the wire loom hair.

On the back of the head, there are predetermined slots for the insertion of these wires. I first bent the wires into the shapes desired and superglued each end into the predetermined slots.

The wires were then rendered in the same fashion as the sculpted hair to match perfectly.

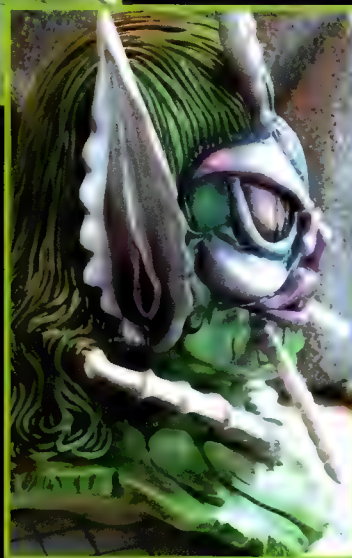
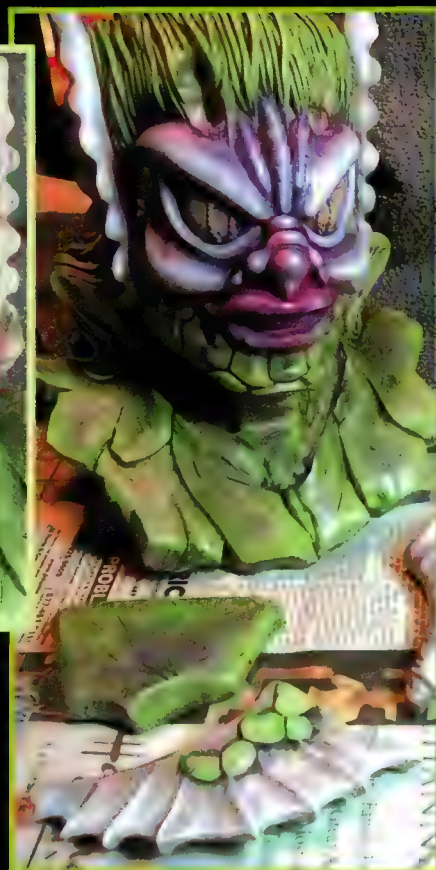
Now that all of the main colors of the head were rendered, I went in with transparent shading grey into the shadow areas to blend the colors together.

The teeth for the beastie were rendered in pure white and inserted.

The eyes were a bit of a challenge since the photos were not all that clear in that area. I had to wing it on this.

The main eye area was rendered in grape, while the center was rendered in bright red with hot yellow accents. A solid black outlining around the red and yellow was next. The final touch was the addition of two pure white glints on each eye.

I then mounted the head to the base and gave the entire piece the onceover with dull coat. After that had dried, I went in with a gloss coat on the eyes and lips.



Big fat hairy kudos all around for this one. This is a wonderful addition for any model fiend's collection.

For this kit as well as other fine models in their line, contact:

Earthbound Studios
P.O. Box 1833
Battle Ground, WA. 98604 (360) 263-8535

Or contact your favorite kit dealer for availability.



FRANKENSTEIN AND THE MONSTER FROM HELL

Here's a kit that will certainly make any fan of Hammer Films rejoice! This kit is of the featured creature from "Frankenstein and the Monster from Hell." This was the last of the Hammer Frankenstein films that starred Peter Cushing as Baron Frankenstein. The creature is portrayed in the film by David Prowse, who would later gain fame portraying Darth Vader in the original Star Wars films.



**FROM
THE
LAIR
OF THE
Craftbeast**
With
Bill Craft

The creature in this film looked more like a caveman than a human and is probably not as revered as Hammer's previous Frankenstein creations. Oh well.

This kit was sculpted by veteran resin master John Garcia and brought to us from the folks at "Mental Mischief." The kit comes in 6 big, solid resin parts. This kit weighs a ton when completed.

After a small amount of cleanup on the parts, I decided to go at the base first.

I rendered all the stonework with a base coat of black and used black antiquing stain on the door.



THE BASE!

The stonework was dry-brushed with blue grey and white. Touches of dark moss green were also added in selected areas.

The door was airbrushed with transparent Burnt Umber. The latch, hinges and bars were first rendered black and then drybrushed with rust.

The nameplate was given a treatment of silver and gold.

No self-Hammer film monster would be caught dead standing around without some splattered blood. With this in mind, I used an old toothbrush dipped in red with a touch of black and began splattering the mixture in a few selected areas. Not too much now. Just enough for the right effect.

Seal the base with a dull coat and when it has dried, go in with a brush-on gloss on the blood.

Now the monster has a suitable base on which to be properly displayed upon.



THE MONSTER FROM HELL!

Now for the star of our kit. The monster is very detailed and is a drybrush heaven for modelers. The hands have to be attached as well as the lower section of the body. A bit of Magic Sculpt® and its ready to render.

I started by priming the exposed skin and hair areas of the monster with black. This would give me a nice deep recessed color in which to lay colors on the uplifted detail.

The drybrushing phase began with a light tan over the entire primed black area.

I began to also render the pants. Using a blotching method, I choose beige, black and white. I blotted on the color and swirled them around while still wet on the kit. The effect here was to get a dirty look for the beasties' trousers.



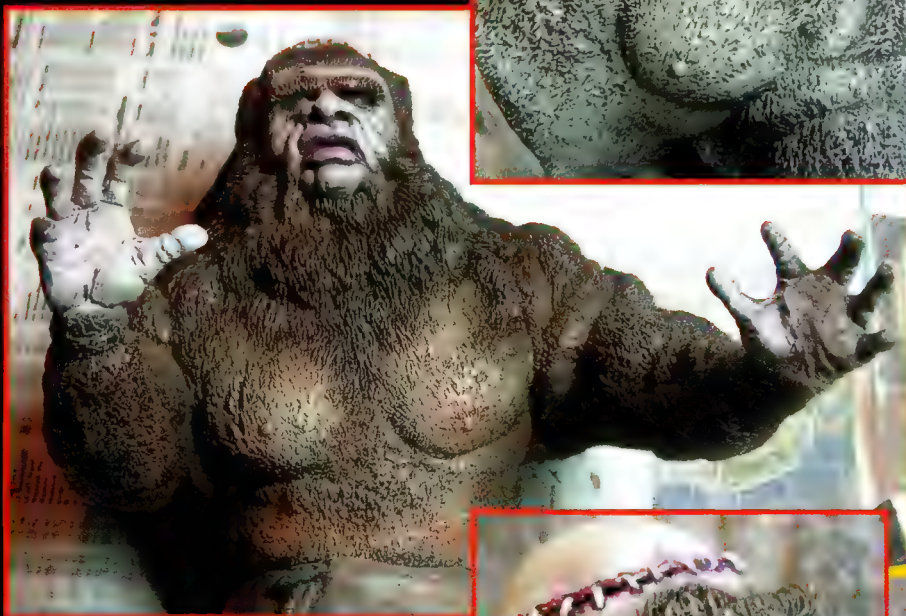
Getting back to the monster, I began to apply transparent colors of Burnt Umber and Raw Sienna over the drybrushed body with an airbrush. The hair was then given a drybrushing of rust for even more depth of color.

Transparent red was applied to the lips and flesh exposed areas of the body.

Pure white was then airbrushed on the exposed areas of the face and hands.

The bandages around the wrists were rendered off white with a bit of soaked through blood.

The fingernails and toenails were given a treatment of purple and black for that unearthly look.



A deep red was used for the incisions, while a light grey was used for the stitch work. A bit of drybrushing using a pink and white combination on the incisions really made them ghoulish.

Lastly, I went in with transparent shading grey in all the recesses, especially the eye sockets.

The eyes were rendered off-yellow with solid black pupils. Red was added to the edges of the eyeballs for that monster look. Two small white glints finished them off nicely.

Spray a dull coat sealant over the monster and once that has dried, go in with the brush on gloss coat and get after those scars and stitchwork as well as the eyes.

Drill out the feet and insert two pins and then drill out two corresponding holes on the base. Superglue your creation on the base and that's it.

This is a "don't miss kit" for Hammer fans as well as a great kit. Contact Mental Mischief at: 14349 Southeast Frontier Ave. Clackamas, OR. 97015 or your favorite kit dealer for availability.



Questions or comments:
craftbeast@yahoo.com



SHANGHAI NOON



CREATING A MINIATURE GOLDEN PACIFIC

Shanghai Noon is not remembered for its unique train disintegration scene, rather it's a story of East meets the West, with our heroes rushing in to save the young princess in distress.

Since movies are very much about character and pacing, spectacular support scenes often go the way of many other incidentals – that being the proverbial cutting room floor.

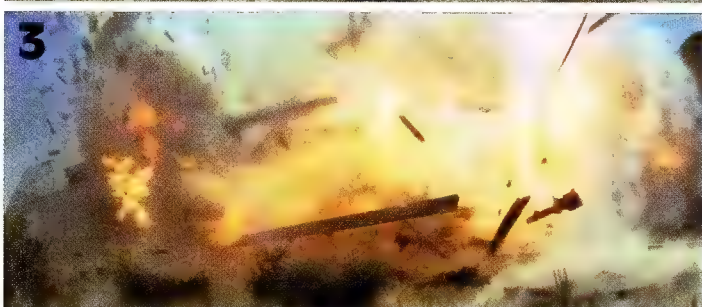
Some supporting scenes should be nominated for an award simply by virtue of their sheer bedazzlement on screen. If you are one of those lucky few that purchased the Shanghai Noon DVD, and happened upon the “featurette,” you were no doubt treated to a “pyrotech-tacular.”

Not since the train scenes in *Back To The Future II*, has there been an effort to put onto film another miniature locomotive scene of the destructive force that was laid down in Shanghai Noon. In talking with Visual Effects Supervisor for Dream Quest, Tim Landry, we had a chance to recall how this sequence came into being. “Initially there was to be an elaborate cliff hangar sequence with Jackie Chan driving this locomotive off of a cliff, teetering on the edge, running up the engine just as it goes over, clinging to life on the cliff,” Tim explained. If you answer all the trivia questions on the DVD, you can actually see that black and white animatic that was shot to illustrate to the director, Tom Dey, just how the sequence would play out.

Dream Quest Visual Effects Producer,



MAXIMUM
Modeling
with Jim Key



David McCollough, and Tim Landry were then sent up to Canada to visit the first unit team filming the live action sequence for the locomotive. While there, the producers told them that they had in fact changed the locomotive sequence. And as budgets are strict taskmasters, the cliff-hanger got streamlined into a

more direct frontal assault, which culminates as a collision between the Golden Pacific 68 locomotive and the tunneling crew's dynamite car.

With the need to produce this sequence in miniature, both Tim and David headed back to Dream Quest to arrange a meeting with Model shop Crew Chief, Tony Meininger. With very little time to get this sequence produced, Tony had to pick a team of modelmakers capable of creating a very real illusion. When asked by Tony Meininger, "Jim, what do you know about trains?", all I could think of was that they ran on tracks and there would be several parts including the locomotive to have to build. What I think he really meant was, what kind of experience do you have building "ultra realistic" train miniatures. Being that I'm always up for an "ultra-real" challenge, I was quick to take Tony up on his request to come up to Dream Quest (then in Simi Valley, CA) to interview for a potential job that would involve blowing up several trains. Little did I realize that we would be asked to build four identical copies of an old west style locomotive, and several flatcars.



The Line-Up

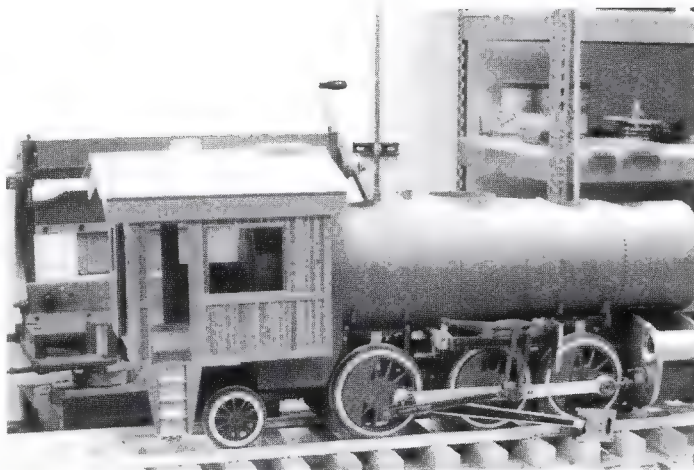
After discussing what would be needed to capture the director's vision on film, Tony Meininger and Tim Landry came to the conclusion that four takes would be sufficient to get what was sought. The rest came down to how well the pyro went off in each take.

When dealing with pyro sequences, the scenes are usually shot at an average of 160-165 frames per second. To give enough mass to this sequence, the film would have to be run even faster at an astounding 200 frames per second. This meant that the miniature would have to be run down the track at nearly 15 mph (actual speed – not scale speed!). A real trick when you consider that the miniature could jump off the track at that fast a rate. However, when played back at normal film speed (24 frames per second), the miniature appears to be moving at true scale speed, with all elements in sync with one another, giving a realistic illusion of mass and action for 1:8 scale.

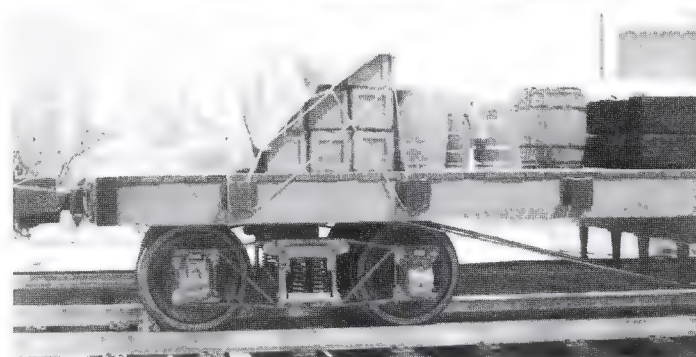
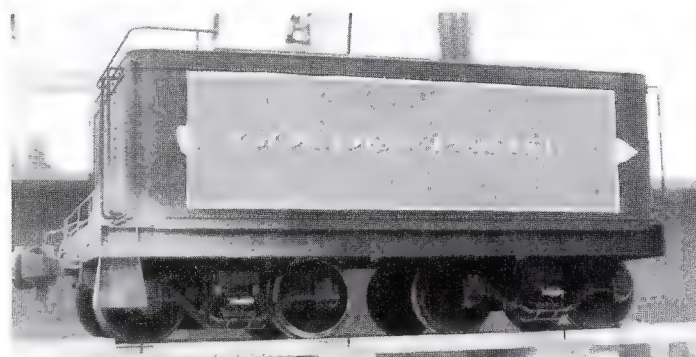
To begin the process of creating a running 1:8



Above: Live-action *Golden Pacific* locomotive used as guide for miniatures. Bottom: The set-up showing dynamite flatcar and "End of the Line" hazard sign. Note background "Hoodoos."



Above: *Golden Pacific 68* locomotive patterns being built-up upon the 1:8 scale miniature train undercarriage. Cab is all balsa wood.

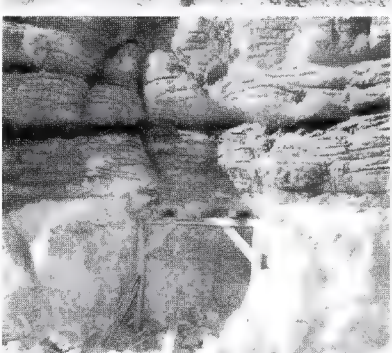
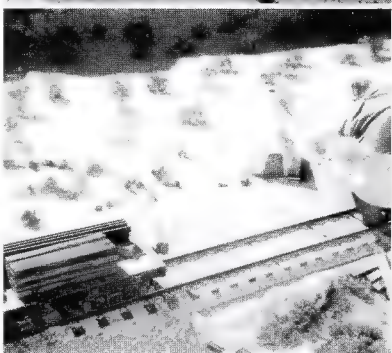
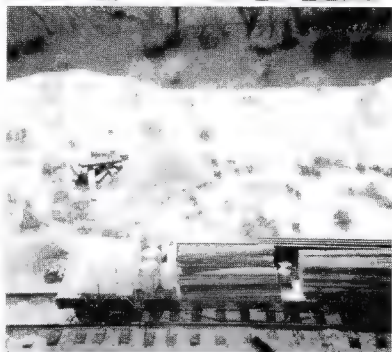
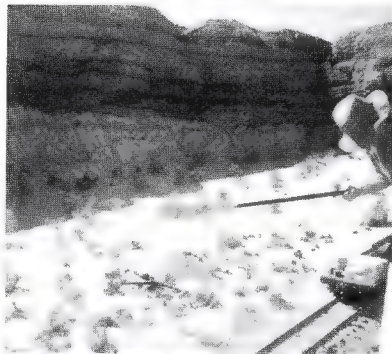


scale locomotive, Tim contacted "The Live Steamers," to not only see if there was existing off-the-shelf products, but to also see if they could match up the wheel configuration of the locomotive used in the live action sequences. Since the first unit never really found an appropriate train of the mid-1800s era, they settled for a 1920's type. The result was a 2-6-2 wheel configuration, sometimes known as a "Prairie," which made the miniature steamer chassis a very defined setup to order. Since this configuration was rare and hard to find, Tim used the Internet to look up live steam clubs worldwide to put the news out that Dream Quest was looking to acquire a 1:8 live steam chassis of this design. Luckily, a broker in Maryland had found a chassis in New England that belonged to a veteran train hobbyist. With this find, the miniature locomotive could now be adapted.

The lineup consisted of four locomotive bodies on one scale undercarriage, one tender car, four flat cars, 150 feet of 1:8 scale train track, four "End of the Line" signs, one crew tent, furniture and one hand-truck car. Since the background was just as important and had to resemble the live action environment, 100 feet (roughly) of sculpted foam would need to be created to fill in behind the tracks. From this we had our hands full and only eight weeks or so to produce everything.

To get us going, Tony and Tim agreed that the Prairie steamer only needed slight modifications to make the existing undercarriage resemble the live-action locomotive used in the first unit's portion. Machinist Gordon Seitz was called in for several weeks of labor intensive aluminum refitting and conversion work to get the front end valves and piston movements corrected. Onto this mechanical wonder-work, cast urethane resin upper body parts would be attached. Since the sequence called for four takes, four separate bodies would need to be made up – all identical to each other. After Dennis Schultz created

Top Right and down: Actual tender car hooked to cab; 1:8 tender car miniature; balsa wood flat car with track ties and dynamite boxes; close-up of same on metal trucks (wheels); cloth tent and wooden seat for trackground.



Top: George Trimmer "sweeps."
Next two: Placement of weeds.
Fourth: Worker's tent.
Bottom: Tunnel excavation.

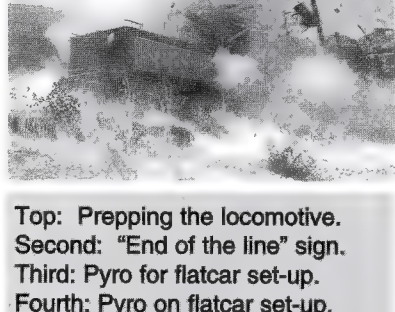
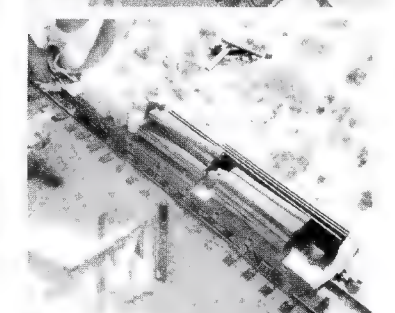
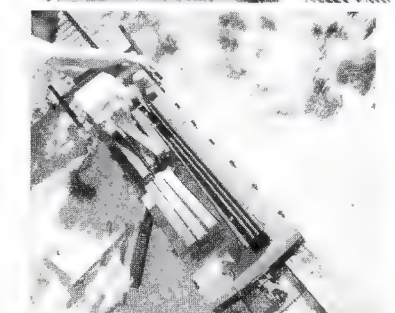
the main engine patterns, they were then handed off to veteran mold maker, Rich Slifka. Rich made light weight fiberglass jackets to create RTV molds through which he could slush cast 1630 silica filed urethane, thus producing the main engine boiler bodies. Other parts such as the smoke stack, front lantern, antlers, bell, horns and accessory ramps/connectors, would all follow the same slush cast resin formula.

To get the right explosive look, model-maker John Hoffman used balsa wood to construct the engine cabs. Each had to be painstakingly matched to preserve the one identity that the live action engine had established. To further aid in the explosive shattering, a technique known as scoring was put to use on the inside walls. On screen this helps create a splintering of wood chips with proper mass.

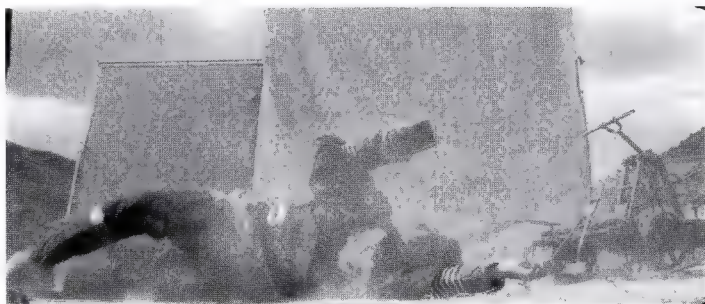
The very next concern was to have several portions of 1:8 scale railroad track, which modelmaker Stan Orman was given the assignment to create. To complete the entire railway, 20 eight foot sections would be needed. Onto eight by two foot plywood slabs, the tracks were laid out and nailed onto custom cut ties. Each tie was then scoured to give it a roughened up look, then stained in gray paint to antique it. After the first several sections were completed, two were handed back to Dennis to act as his test bed for the locomotive and tender car. Since Dennis would be very busy converting the scale undercarriage to the Golden Pacific 68, Eric Krogh was given the task of building the necessary accessory pattern parts for the locomotive bodies, which included items such as the bell, the front lantern, the rails, front cover, smoke stack and side tanks. His first several weeks on the project had him producing amazingly accurate detailed parts that would be then molded in RTV rubber and then cast numerous times for all four of the locomotive bodies.

My challenge was to develop the single tender car that would have to be made sturdy enough to survive four separate takes as well as the four flat cars. Since repeatability was a serious issue, the main body of the tender car was plywood over scale metal trucks (wheels), which had a metal connector rod to the rear of the locomotive undercarriage. The interior of the tender was kept hollow so that the pyro equipment could be hidden inside.

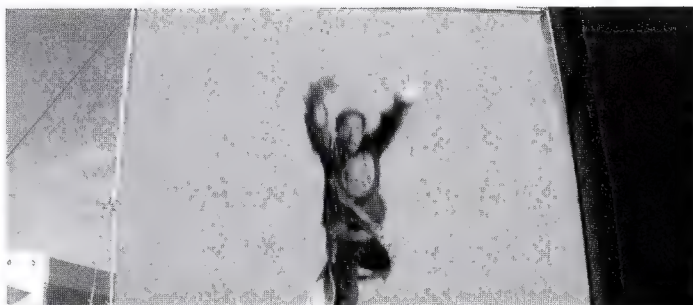
All detailing that could be seen in the live-action photos was carefully drawn up and downsized to 1:8 scale for the miniature. Along with the couplers, each rail, rivet and upper coal pans were carefully matched. Aluminum rails were screwed onto the lower frame to further resist the expected abuse that we knew this little miniature



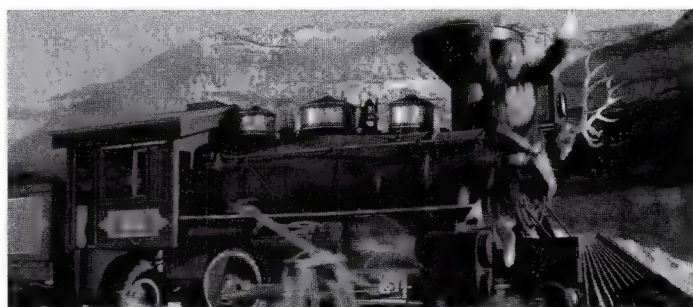
Top: Prepping the locomotive.
Second: "End of the line" sign.
Third: Pyro for flatcar set-up.
Fourth: Pyro on flatcar set-up.
Bottom 2: Rear angle pyro.



Add exploding miniature train to Jackie FG.



Add exploding miniature train to Jackie FG.



Above: Use of the green screen special effect to place Jackie Chan in the midst of the action.

would undoubtedly have to withstand.

Our resident art director, George Trimmer, used Illustrator to create the graphics, which he then made custom rub-on transfers for both the tender car and locomotive. The real beauty was in his careful matching of the side emblems' filigree patterns. So much so that you couldn't tell the real version from the reproduction.

Once the locomotive and tender were underway, it was time to begin planning out the flatcars. Since each had to interact with the locomotive, the material of choice once again was balsa wood over a reusable set of trucks. The art department provided us with an additional set of blueprints for the flatcars as well as the locomotive and tender car. Dennis Schultz, whose expertise is miniature railroading, gleaned the rest of the detailing out for me, which was a lifesaver considering that we only had two or three photos of the actual train used. Once I knew what the flatcar had to look like, I was able to create the side details as well as the undercarriage ties and support lines. The end wheel was a bit of a guess since it hidden in all the scenes, allowing us to use a standard design for the mid-1800 era cars.

Since Stan Orman had completed most of his track sections, he was asked to join me in creating numerous miniature crates, barrels and individual ties for placement onto the flatcars. These items were

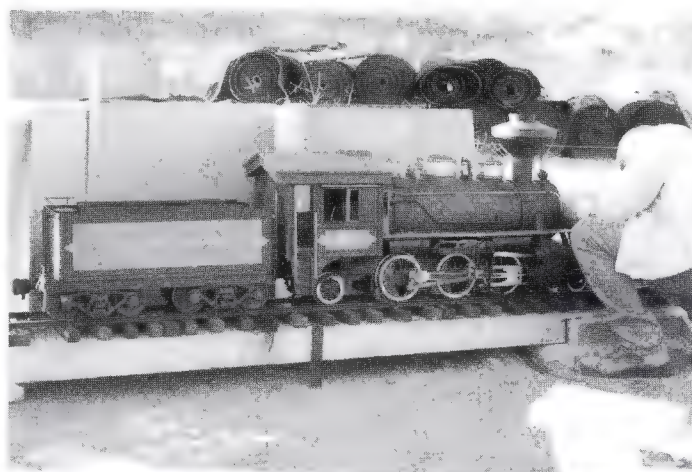
matched to the live-action photos, since they would have to be inter-cut. As meticulous as these items were to make, they all had to be made in quadruplicate, so that four complete sets of boxes, barrels and misc. packings could be reassembled onto each consecutive flat-car pyro take.

As a last measure to ensure that the environment matched the live action scenery, Tony had us create a small crew tent and wooden furniture to place near the "End of the Line" sign. Simply constructed out of cotton cloth and reinforced with hardwood rods, the tent was taken outside and sprayed lightly with an antiquing stain, similar to that used on the track ties.

"Hoodoo" Canyon

To create a support for the Golden Pacific 68 to interact in, Tony Meininger brought in landscape artist Yarek Alfer to sculpt approximately 100 feet of rugged terrain, set in the flavor of the old western "hoodoos." In reality they were trying to recreate the undulating canyons that were originally shot by the first unit for the live action scenes up near Calgary, Canada.

Yarek was chosen to create this rather impressive terrain based on many of his other successful landscapes, which includes the recent Titan Mine desolate moon used in Supernova. All of which are based on interlocking large scale, carved foam blocks which are seamed together and then scraped for texture and



Above: The *Golden Pacific 68* locomotive and tender - one of four - being prepped for demolition by John Gray's head pyro-technician.

finally painted. Having only several weeks to complete this massive undertaking, Yarek and his crew of half a dozen sculptors created the entire 20 section sculpture from only a handful of pictures given to them from the first unit's photographer. A real testament to his artistic abilities, given that the overall look had to match what was originally shot.

What nobody realizes is that this entire miniature shoot was set up at the city dump, high atop a hill in Simi Valley, CA. It was the perfect place for us when you consider that it was one of the highest points in Simi where there was an unobstructed view of the sky without modern day interferences, such as buildings or telephone poles. Also, there was next to no fees involved. The only restriction - make sure that when we were done that everything was cleaned up, and back to looking like the dump.

Given that this was the end of September and that temperatures were still hovering around 100 degrees, trucking in all those sections, then assembling them into their proper configuration, was like gardening at Death Valley. Tony Meininger had reminded me, "Lots of earth and gravel!!!! Fast and Heavy!!" which in itself was very much the truth as to how George Trimmer had our crew create the landscape. With the back-ground in place, we laid the track out with pull cable for the locomotive and then proceeded to shovel in a large truckload of gravel everywhere around the track edges to create the bed.

If that wasn't enough, Tim Landry and his wife came into the model shop to assist all of us in making hundreds of "scale weeds." With only a day or so left

before the shoot, our entire crew went up one last time to plant virtually a field of scale weeds. Most important were the ones placed before the camera. Our DP had taken Polaroid check shots (some of which are shown here) to make sure the environment had that ultra realistic look.

How did it all go off? As stated earlier, there were four planned takes. First, the weather in Simi in the first week of October was exactly the same - all four days. Therefore, with a blazing hot and brilliant sky blue overhead, the first day went as planned, but not as big a boom as preferred. A puzzled pyro-technician, John Gray, opted for larger gas bottles to create "more flame" and prepped for the second day's shoot, which sadly didn't go off right at all. Day three proved to be the best, with a very spectacular pyro blast, sending everything built into tiny splinters. Day 4 was for different angles and the money shots to use for Jackie Chan leaping from the train.

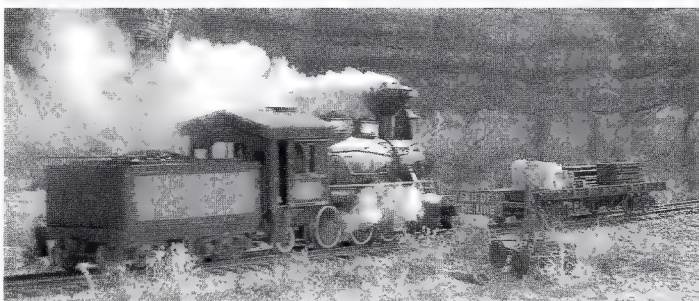
All in all, though a lot these days can be done in CG, producing elemental effects such as explosions and pyro techniques, models are still the best option. Shanghai Noon was definitely the grandest model rail-roading experience that I've had to date.



Check out Custom Replicas on the 'Net to see more of Jim Key's work and portfolio:
www.customreplicas.com

¹ *The National Park Service defines a hoodoo as "a pillar of rock, usually of fantastic shape, left by erosion."*

Below: Miniature *Golden Pacific 68* crashes into the dynamite-laden flatcar in two unused angles from the miniature set.



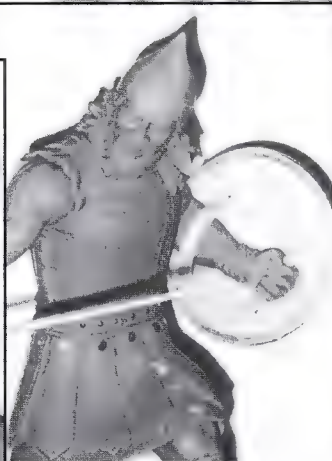
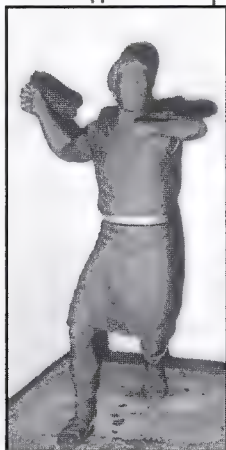
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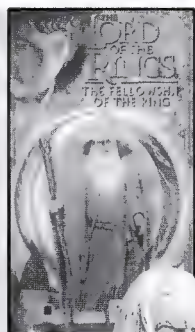
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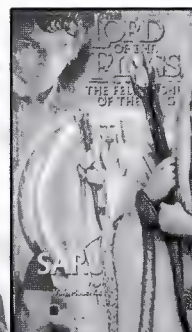
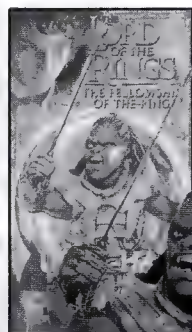
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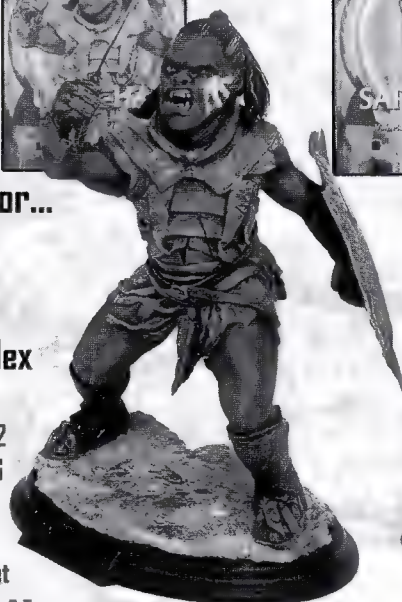
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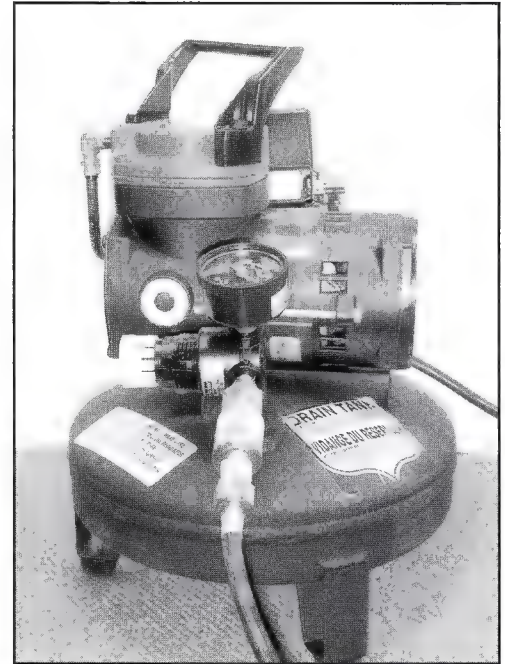


Goodies & Gadgets

AZTEK AC 600 COMPRESSOR

This piston operated airbrush compressor is Aztek's "top line" unit. I have used at least four airbrush compressors during my adult years as a modeler and I am extremely impressed with this particular unit and its ease of operation. While this compressor is not listed as a "silent" model, the AC600 (Testors product #50206) is very quiet, compact and lightweight and has the ability to run two airbrushes simultaneously. It features a pressure regulator gauge and holding tank.

This compressor can establish a 50 psi maximum pressure, contains a pressure relief valve, is fan cooled, utilizes an automatic thermal protector, comes equipped with a pressure regulator and gauge, has an air pressure auto shutoff switch and a pressure holding tank with water drain valve. Tank capacity is .33 gallons, powered at 115v 2.2 amps and weighs in at just 12 lbs! In short, this unit is a pleasure to use! I highly recommend it. At \$499.00 retail, the price is hefty, but you get what you pay for and in this case, the quality is there. Count on it.



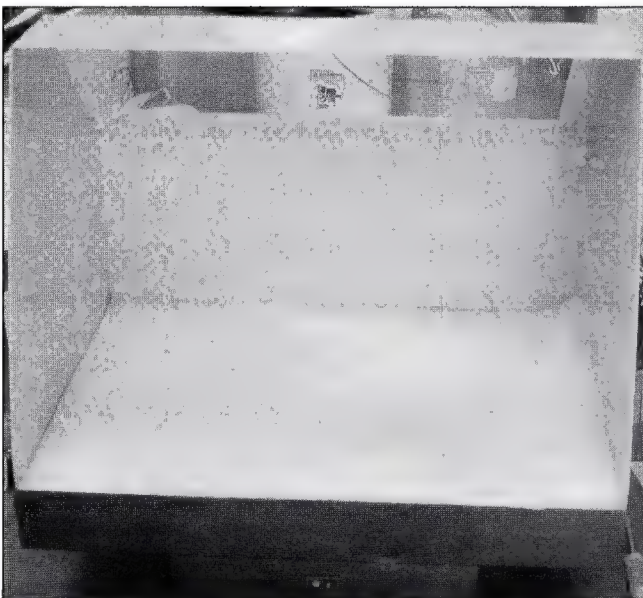
AZTEK SPRAY BOOTH W/FAN

This is just lovely! Lovely, I tell you and it's just what the doctor ordered too! This metal spray booth (Testors product #50210) includes an exhaust fan and external exhaust adapter.

I found that the fan was extremely effective in sucking away overspray from my work area. I simply hooked up a dryer hose to the fan duct and the fumes were vented away, just like magic! This unit also includes an intricate 3-stage filtering system.

The hood has a clear window that allows plenty of light so that I could easily see what I was doing. Brackets are also included with the booth so that the modeler can attach a light fixture (not included) if desired. Any modeler using aerosol spray paints or an airbrush should use a spray booth in his or her work area. I have yet to come across a better unit myself. The retail price on this is \$500.00. How much is your health worth to you?

www.testors.com



FM DYNASTY BRUSHES



This particular company has been around for over 75 years, which means that a good deal of "know-how" goes into the making of paint brushes for modelers and crafters alike.

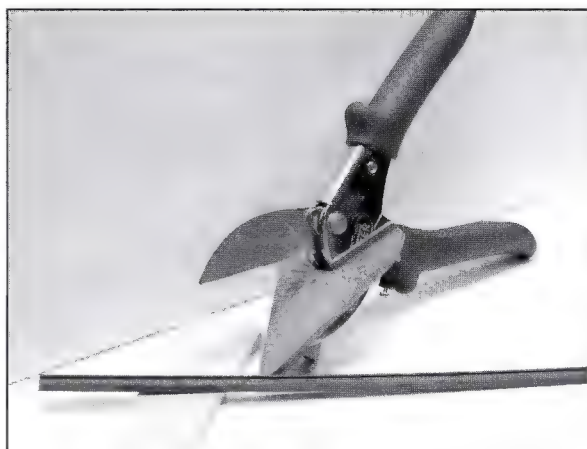
The brushes that we're using are from two categories: The Golden Synthetic and the Black Gold Brush Series. We were sent the B-400 canister containing 144 brushes total, along with some select brushes from the Black Gold Series. This set is made up of 24 each of Flat Shaders (4, 6, 8) and Detail Rounds (1, 3, 5). Each brush is made with non-toxic, lacquered handles and high quality synthetic bristles.

While all of their brushes boast quality, the Black Gold brushes are premium quality! This quality allows for a higher level of performance. The discriminating hobbyist can immediately identify these brushes by their black ferrules and two-tone varnished handles. All of these brushes are handcrafted and kiln-dried.

If you're looking for a top quality brush for your modeling needs, I would strongly suggest checking out these brushes. Check with your local arts and crafts store or visit them on-line to find the nearest dealer:

www.dynasty-brush.com

MIDWEST PRODUCTS' EASY CUTTER

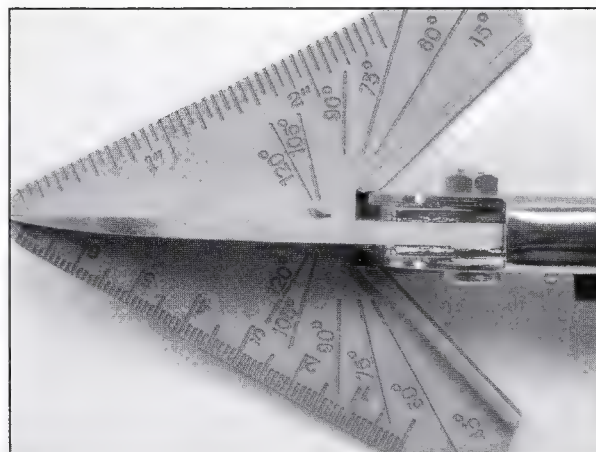


also cuts strips of styrene very nicely as well!

Here's a tool that I've been looking for for quite some time and I didn't even know it! This Easy Cutter (stock #1126) is available through your local hobby or railroad shop for just under \$20.00 and it's a gem!

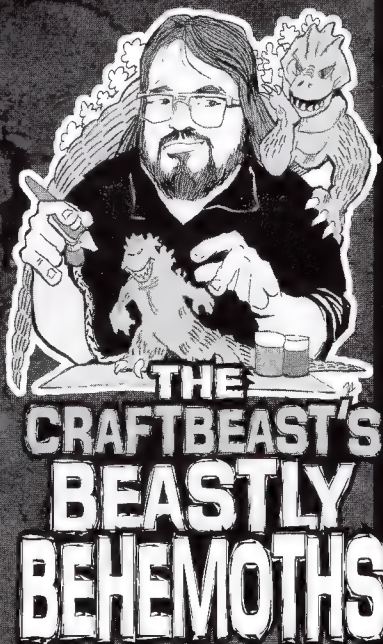
I used this extensively during the creation of the Batboat diorama that appears in this issue of the magazine. As you can see from the picture below, this tool cuts angles up to 90 degrees easily without the guesswork due to the inscribed scales on the shelf of the blade itself.

I had originally picked this up because I needed something that would cut balsa wood easily and leave a nice, squared edge. What I found is that this



This tool has a no-slip rubber grip, a safety lock handle and states that it will cut stripwood up to 1/2" thick. It comes in its own pouch that can be hung from a peg near your workbench. For more information, you can contact this company at: **Midwest Products Co., Inc., PO Box 564, Hobart, IN 46342** Tel: 800.348.3497 or visit them on the World Wide Web at: www.midwestproducts.com





by Bill Craft

**"Crawling Horror...
Rising From
Depths Of
Hell...
To Kill And
Conquer!"**

Welcome back ladies and gentlemen to another installment of "Beastly Behemoths." Let us turn back the clock a bit to the early years of giant monster movies. A less cynical time when we sat in awe at awesomely cheesy special effects and the obligatory screaming fair maidens being menaced by other world creatures. A time when all the man had to do was to find a way to defeat the monster and save the girl. Oh, how times have changed.

THE BLOB 1958

"The Blob" is a classic monster movie of the drive-in era. The story of a shapeless mass of goo from outer space devouring everybody it comes in contact with and growing with each poor soul it absorbs. A young Steve McQueen is our hero who tries to convince the local authorities of the ever growing mass of goo.

The main difference between the films of yesteryear and the ones of today is that in the old days, we naturally accepted the fact that there was a giant menace running around and the only problem was, what are we gonna do to stop it? Films of today seem to always have to explain, "where does it come from?," "what is it?," and "why is it doing what it's doing?," instead of just placing a menace before some ordinary folks and letting them deal with it first and then worry about the wheres, what's and whys after the film is over.

"The Blob" was directed by Irvin S. Yeaworth and was made in 1958 in stunning gooey color. I love the theme song by the way. In addition to Steve McQueen, the film also starred Aneta Corseaut and Olin Howlin.

A lot of us enjoy building kits of our favorite monsters. The question that arises here is, how does one go about creating a kit for "The Blob"? A neat idea for a kit based on this creature was realized by Lunar Models years ago. The kit captured the scene where the "Blob" had covered the diner where our heroes would made there last stand. Interesting idea.

Master sculptor of classic beasties Al Reboiro has created an interesting new kit as well. The kit shows the "Blob" in its initial infant size clinging to the stick its first victim had poked it with. The "Blob" portion of the kit was cast in clear red resin, while the base, stick and nameplate were cast in solid white resin.

I decided to start with the base first. I antiqued the stick with black stain and then went over it with transparent Burnt Umber and Raw Sienna. The base itself was rendered solid black. The base was then sprayed with a flat sealant.

The "Blob" sections were cast in two pieces that butted up to one another once attached to the stick. I decided that the only way to enhance the red clear resin was to add transparent colors to the reverse side of the pieces. This would give them good color depth. The color of choice was a deep transparent purple that I airbrushed into the recesses.

In the mist of applying the colors, I turned the pieces around to the front occasionally to check my color density to make sure the color being applied was not getting too heavy.

I then attached the "Blob" sections to the stick. To enhance the wet look further on the creature, I brushed on a high gloss to the "Blob" sections only.

TARANTULA 1955

This is my all time favorite giant bug movie. Sure, in most scenes the giant spider is real tarantula superimposed upon live action, but I still think it's marvelous.

"Tarantula" was made in 1955 and was directed by Universal Studios' veteran monster film man, Jack Arnold. The film starred John Agar, Mara Corday and Leo G. Carroll.

Our tale concerns the doings of a scientist attempting to create a super nutrient that would hopefully end world hunger. He experiments with the serum on a number of lab animals including a desert tarantula. Naturally the hairy arachnid escapes and begins to grow at a tremendous rate. After gobbling down cattle and a few screen extras, the giant spider goes after a desert town. This is where the giant beastie is bombed by the air force and meets its end.

For those of you who were asleep at the drive-in when this film came out, the wing commander who orders his fellow pilots to attack the monster is none other than Clint Eastwood.

A great music score, borrowed mostly from the film "This Island Earth," also makes the film enjoyable to watch.

There have been a few kits based on the "Tarantula," but only this one captures the essence of what the creature truly was. It is not the real tarantula seen mostly in the film, rather it is the maquette seen briefly in the

movie and used primary in publicity stills. You probably have seen it numerous times in the classic "vintage" Famous Monsters of Filmland magazine.

This kit, like "The Blob" above, was also sculpted by Al Reboiro with the same kind of attention to detail we are accustomed to on his kits.

The "Tarantula" kit is cast in 15 solid white resin parts with a clear support rod to mount the finished spider upon.

The overall color scheme for the beastie was black. Since I wanted to give the spider some color depth, I drybrushed shades of blue grey and dark brown on the kit. I then airbrushed Transparent Shading Grey over the main body for a good blending effect.

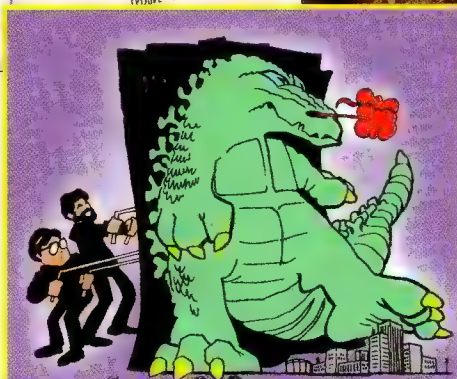
Since this film was shot in glorious black and white, the colors for the mandibles and eyes are left to the artist's discretion. I rendered the eyes with a yellow-orange base followed by a solid red dot pattern for the centers. The mandibles were rendered in blue-grey with a generous drybrushing of white.

The base was first painted black and using a tooth brush loaded with blood red paint, I flicked the brush across the base making it look pretty nasty.

Bravo to Al Reboiro for creating such a nice piece to add to my collection and a kit that any fan of "Tarantula" should have.



FARSCAPE: Sci-Fi with Attitude



Behind the Curtain

with Jim Bertges

Farscape, which is headed toward its fourth season on the Sci Fi Channel, has been praised by fans and critics alike as "The best Science Fiction on television." Produced by The Henson Company, the series follows the exploits of astronaut/scientist John Chrichton whose space shuttle-like

ship, Farscape, is one of mankind's early experiments in faster-than-light travel. On its initial flight, the faster-than-light ship plunges into a wormhole in space and emerges in a distant part of the universe. Chrichton is rescued by and eventually becomes part of a motley crew of alien fugitives aboard a huge living starship known as a Leviathan. However, to discover what sets Farscape apart from its Science Fiction brethren, viewers have to look at the show's characters.

Rather than have each character as an almost allegorical representative of an entire race, the aliens who populate Farscape are treated as individuals. They all have positive and weak points, strengths and flaws, although some are more flawed than others. Not only do their personalities clash and conflict, but at times the show's heroes are ready to kill one another. It's quite different from the

camaraderie found among the crews on most other TV Science Fiction programs. Another distinctive feature of Farscape's characters is their appearance. Extensive prosthetic makeup and detailed character designs for a majority of the characters on the show is the norm. This also gives Farscape a different edge from much other SF programming.

The man in charge of creating and maintaining this wide assortment of aliens is David Elsey, the creative supervisor for the Henson Creature Shop. David, who transplanted himself from his native London to Australia for his stint on Farscape, had worked with the Henson Creature Shop on several occasions and wasn't surprised to hear from them when they called about Farscape. He was surprised to be offered the job as supervisor, especially since it would mean he'd have to shut down his own effects

company in England and move to Australia. However, it was probably one of the best moves a guy who spent his childhood dreaming of creating monsters could make.

As with many of his colleagues in the makeup effects business, David started out as a fan who discovered he wanted to do more than just watch strange and wonderful creatures on the screen. In trying to figure out how to go about making a living creating monsters, David's young mind latched onto a novel approach. "When I first started I wasn't sure what I wanted to do. I knew that I was a fan of creature features and anything I could find to read about it, but hadn't really grasped the idea that making monsters was anyone's job. If anything, I wanted to be a doctor so that I could basically be Peter Cushing as Baron Frankenstein and get to create monsters to my heart's content. It never occurred to me that the rest of the medical profession might not take too kindly to this. About the only way I could satisfy my need (as fresh corpses were quite difficult to come by at that time) was to read monster mags, watch late night horror films and buy lots of Aurora model kits. Yeah! Aurora rocked as far as I was concerned. But no matter how hard I tried to make them, in the end I was never satisfied."

Although he enjoyed the idea of modeling, it just wasn't enough for David. He soon discovered that he wanted more from his creations and at the time his skills weren't sufficiently honed to garner the results he desired. "The boxes were the best thing about the models because (A), they didn't look like the models inside and (B), they had atmosphere, which is hard to pull off when you're seven years old and you're staring at your badly painted Dracula model (with glowing head) in your bedroom. The other thing that frustrates you when you're a kid is that try as you might, model kits never quite got the reaction you wanted from people. For one thing, they don't move and unlike their full sized counterparts, they don't terrify or thrill your mates at school. It was frustrating. Then I read an article about Jack Pierce and Roy Ashton and I realized that these two had made just about every creature I'd ever liked at that point in my life. From that point on, at about ten years old, I knew what I wanted to be. I started to specifically look for articles on makeup and special effects and that was how I started to learn about Dick Smith. He became my hero, as he still is."

There are times, even now when David's childhood experiences and memories are dredged up in some of the strangest and most coincidental ways. "By the way, here's something you may find funny. When I was a kid I had a book by Alan Frank, called Horror Movies or something, and on the cover, which I was obsessed with, was Peter Cushing as Frankenstein and his young assistant performing a brain operation in a still from Frankenstein and the Monster from Hell. I was obsessed with this picture and wished that I were the assistant helping to create the creature. Flash-forward to Farscape season three and I found myself turning actor Shane Briant into a monster who was none other than the Baron's assistant in that picture. I know I'm thirty-four, but stuff like that still throws me."

David spent many youthful years practicing and

experimenting with makeup with only limited knowledge of what he was doing. Even though he lacked a definitive road map and wasn't encouraged by friends or family, David persisted and ultimately found a way to learn more about his chosen trade. "I've known that I wanted to do this since I was ten. However, I can't recall anybody at school or at home exactly rejoicing in that fact. My aunt was kind enough to let me set up a small workshop in her house, as the smell of burning rubber was starting to lose its appeal in my parents' kitchen and I spent every second I had round there trying to figure out how this stuff was done. There weren't really any good books or articles about makeup then. I kind of had to construct a jigsaw of information gleaned from hundreds of snippets of articles and pictures of people like Dick (Smith) actually working. This was hard work, but fun. Eventually I started to write to my heroes and ask questions."

Correspondence led David into hands-on relationships with working effects professionals. As these things happen, with persistence and many studio visits, David's interest turned into employment. "At this time Chris Tucker started to help me out with information and I started to visit him fairly regularly and pretty soon I was visiting Rick Baker on Greystoke at Elstree Studios. I became a sort of a studio hermit at sixteen and used to see Jim Henson so regularly around the studio (he was shooting Labyrinth) that he used to say hello to me and wave at me as he assumed that I must be working on the film. Also at the studio was Lyle Conway who was Jim's creative supervisor on Dark Crystal, Return to Oz and Dreamchild. I was very inspired by his work, so I kept visiting him until I suppose he was so sick of me that he hired me. That was on Little Shop of Horrors. Lyle became and remains my friend and inspiration to this day. Also on that film was a puppeteer by the name of Brian Henson, need I say more?"

That fateful meeting and working side-by-side with Brian Henson would lead David to Farscape, but there was still time needed to hone his skills, an accomplishment which only comes with experience. "Actually it took a long time to get around to working for Henson as I pretty much jumped from film to film after that including Hellraiser, which was as far from what Henson's was doing as you could wish. But eventually I was at Elstree again, this time on Indiana Jones and the Last Crusade and I used to go and visit my mates who were working on The Storyteller (which I still think is the best thing that the Creature Shop has done prior to Farscape). John Stevenson said, "Why don't you come and play at the Creature Shop," so I did and I helped with the boy-to-mouse transformations (doing the mechs) on The Witches and helped Steve Norrington (director of Blade) with Angelica Huston's makeup. After one film I left Henson's to do other things such as Alien 3, and after awhile set up my own shop to do Steve Norrington's first film Death Machine. My company was called Creature Effects and I ran that for three years until Henson's called me about Farscape."

As a die-hard Science Fiction fan, David was eager to tackle the challenge of Farscape, but as with any major decision in life, it was a difficult choice to make. He had to leave his home and family, travel to another country and set up an entirely new life. "I'd known



Above: Scorpius and a few other aliens and life-forms that frequent Farscape™

about Farscape as an idea for about three years, but the weird thing was that there wasn't much industry buzz about it. I'm a Sci Fi nut so to me it was like being handed the Holy Grail and I wanted to make the best of it. It's hard to believe now, but everyone I talked to from Henson's was lukewarm about it. It was like 'Oh yeah, episodic Sci Fi doesn't work unless your name's Gene Roddenberry, or Muppets in Space' Terrible! But I thought, and continue to believe, that things are only as good as you make them. So I closed my life down in England and set off into the unknown."

Once in Australia, David found that instead of just being another country, it was a whole other world. He quickly found reason to identify closely with Farscape's lead human character. "It's become a sort of joke now, but without knowing it my life was about to mirror what was happening to John Crichton in Farscape. I was hit by culture shock. Absolutely nothing that I did in the UK worked any more. Materials were different; I had no idea how to find things or who to hire. And of course nothing was one hundred percent working that had been built in the UK, as there are always bugs that need sorting out with new puppets when you start filming. On top of that, I had successfully talked the producer into doing outlandish creatures way beyond the usual foreheads on TV Sci Fi. All this with only a few short weeks till we started the continuous build and shoot that was to become Farscape. I was literally lost in space!"

The Henson Creature Shop has a history of providing effects for films and television both for outside projects and Henson productions. But Henson has an even longer history of puppetry (or Muppetry) to call upon as well. However, that reputation can become a liability as well as an asset especially among critics and naysayers. It's something David feels they have overcome with Farscape. "Henson's have been doing this for a long time and it's hard to think of another company that would be better suited for this type of work and would have the clout to kickstart a project like this.

But I got the feeling by looking at what they had done with the original designs that they were trying to break the mold from what they usually do. I've always felt that there is a Henson look and I felt it important to separate Farscape from that look. To escape the Muppets in Space jibe that we would inevitably get. These days you only hear the Muppet thing from the more lazy journalists who probably haven't seen the show. The show is quite pleasingly black (in its vision) actually."

Although David wasn't involved with all the initial designs and creation of the characters on Farscape, he has still had much hands-on experience with their day-to-day operation. More than just designing and building the characters, David is charged with making them function for the cameras and keeping them in good working order. "I wasn't involved in the original design work on the show and didn't build the main characters, so it's not possible for me to describe how they came about except to say that they were designed copiously during the many years that Farscape took to get off the ground. Since then I have modified most of them and rebuilt some of them to improve how they look and work. The original build was around nine months and took place in England."

The characters of Rygel, the imperious and untrustworthy former monarch of the Hynerian race and Pilot, who as his name implies is the pilot of the living ship known as Moya, are probably the most complex and interesting characters on a TV series to be portrayed by puppets. Rygel, who started his life as more of a Muppet type creation with cable and hand controls and a few animatronics, has evolved over the seasons to a more fully animatronically operated character. Since he is a main character in the show it is necessary to maintain more than one Rygel for safety purposes. David commented, "We now have two versions of Rygel; three if you count the stunt version (touch wood, so far in three years we have never needed the back up!)."

Pilot takes seven puppeteers to operate with one

person actually inside the pilot puppet. The voice for Pilot is provided by the actor who also portrays one of the show's main villains, Lani John Tupu. Tupu plays Peacekeeper Captain Crais, who is perpetually in pursuit of Moya and her crew. He has even found himself in scenes where Crais has had a face-to-face confrontation with Pilot and when the final voiceovers were completed, he found he was responding to his own acting. Since Pilot is actually a part of the living ship, Moya, the question occurs, was he designed in parallel with the ship or was the ship created first and Pilot made to fit into that design? David was easily able to provide an answer, "Pilot was created before the ship was designed and Ricky Ayres had to tie his incredible set design in with the puppet."

Farscape uses a fair amount of Computer Graphics work, but it seems to be mostly confined to ships and things going on out in space. At the same time, there is also a great deal of practical, on the set, in front of the camera character and creature work. With the seamlessness of today's computer work it almost becomes inevitable to ask, Is there a point where the two come together? Is there CG involved in some of the characters and how does this affect what is done with the characters while shooting? David is quick to say that what is seen on screen is, for the most part, what was filmed on the set. "Our creatures are mostly performed live. Sometimes we use CG to remove a rig, but I'm proud to say that our stuff is almost always on set so that the actors can interact with them. This is important as I think you can sense the difference when the actors are playing again as something that is in the shot actually acting back."

On a show like Farscape where people and creatures, costumes and sets overlap each other, it is almost a certainty that the work of the various departments would intermingle as well. "Sometimes our work does overlap with other departments. A good example of this is in season one where we felt that our techniques were better suited to the construction of the Drak egg sack set in episode 2. Also, we do a lot of the creature costumes on the more outlandish creatures as it makes sense to do the fabrication and costume in one as it helps us get a continuity of look and movement. Also, our approach and the materials we use are quite different to what a straight costume designer would use. This also lends a more alien feel to our stuff."

As an artist and a creator, David is understandably proud of his work over the seasons. Among the many creatures and characters that he's had a hand in, David is able to pick several as his favorites and one in particular that has made a lasting impression on everyone who follows Farscape. "Having done three seasons now, I have many favorites



Above: David Elsey airbrushing Scorpius.



Above: Applying prosthetics to an alien.



Above: A Kiss is but a kiss...



TO THE BATBOAT!



It was a long, yet familiar walk down to the depths beneath Wayne Manor. Bruce Wayne, aka Batman™, had walked this path many times before. The old feelings of nervous excitement always came back to him as he approached his chamber of solitude. This was the place that allowed him to contemplate the puzzles that confounded normal men. The Batcave had long ago become the place where he could retreat to the quietness of the dark cavern, engaged in deep thought.

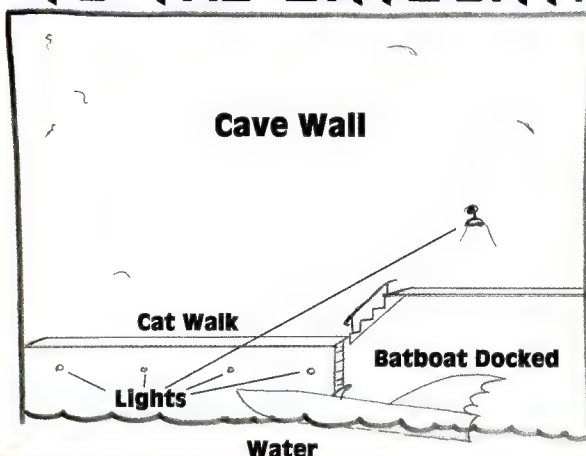


with Fred DeRuvo

The cave is filled with many items used in Batman's battles against the criminal element that sought to keep the citizens of Gotham City in fear with their murderous endeavors. The Batmobile was the centerpiece of the cave, offering a quick exit to the world around. Equipped with just about anything he could possibly need as Batman, this sleek, black stallion sat ready to undertake whatever came Batman's way. However, there were times when another mode of

transportation was needed. The Batboat was a sleek, black, high-speed vessel that could travel through the water of the cave. It was a perfect mode of escape for Batman when he needed to leave the cave quickly and silently.

TO THE BATBOAT!



Above: Forgive the crudity of this drawing...

This fairly intricate diorama highlighted in this article was based on a simple drawing!

transport was needed, which would take him where the Batmobile could not, jetting him across the waterways of surrounding Gotham City. Taking off through the underground canals that had long ago been forged into the open spillway that connected with the main waterways, Batman could get wherever he needed to be in a matter of moments. Tonight, Batman would once again need the services of the Batboat and it stood, ready for service...

In the last Batman movie, featuring George Clooney as Batman and Chris O'Donnell as Robin, we were introduced to the newest version of the Batboat. (Let's not discuss the fact that in many ways, this movie was as campy [if not moreso] as the original TV series of the '60s. Ah...Hollywood. You can always depend on it to go after the cheap laugh and the quick buck. Why leave Batman out of the mix?)

At any rate, all that aside, I've always wanted to create at least part of the Batcave in 1/24 or 1/25 scale and this seemed like the perfect time to do it. In fact, Jim Bertges and I have plans for an article that will highlight a cut-away version of the Batcave as seen in the first Michael Keaton movie, but in the meantime, I wanted to get this one done. I had been thinking about using a Batboat in a diorama for quite some time, so what the hey, why not?!

The idea seemed simple enough and fairly straightforward; however, the more I thought about it, the more intricate it became in my brain, kind of like my Scooby Doo diorama in Issue #39. But, I am a Batman fanatic so this would be a true tribute!

First Things First

The first thing I needed to do was to take stock of everything that I needed:

- | | |
|----------------------------------|-----------|
| • Revell-Monogram Batboat | ...check |
| • Styrofoam™ | ...check |
| • Extra parts from the parts box | ...check |
| • Lighting kit | ...check |
| • Woodland Scenics stuff | ...check |
| • Paint, brushes, airbrush | ...check |
| • Glue and extras | ...check |
| • Drawing of intended diorama | ...check! |

Well, I was ready to start. I drew a basic diagram (shown on the first page), which I thought would at least give me a starting point, and began the actual work by choosing the right Styrofoam piece and then gathering some parts out of the spare parts box. These included extra parts from the Toy Biz Captain America (an extra kit I had) to use for the piping and general walkways for the Batcave interior. Other items were purchased at my local railroad shop.

Laying the Foundation

Once things looked like they were a go, I began piecing it together by placing parts where I thought they would look the best. I knew from the start that the focal point would be the boat and it would be sitting in "water." The water that would be used would be a new product from Woodland Scenics and I was anxious to try it out.

I specifically chose a piece of Styrofoam that had a channel already cut into it diagonally through the middle. The Batboat's hull fit perfectly and parked there, looked as though it was ready to head out into the night. I liked the fact that it was diagonally cut through the surface of the foam because this offset the scene just enough to make it more interesting. The area behind and to the right of the



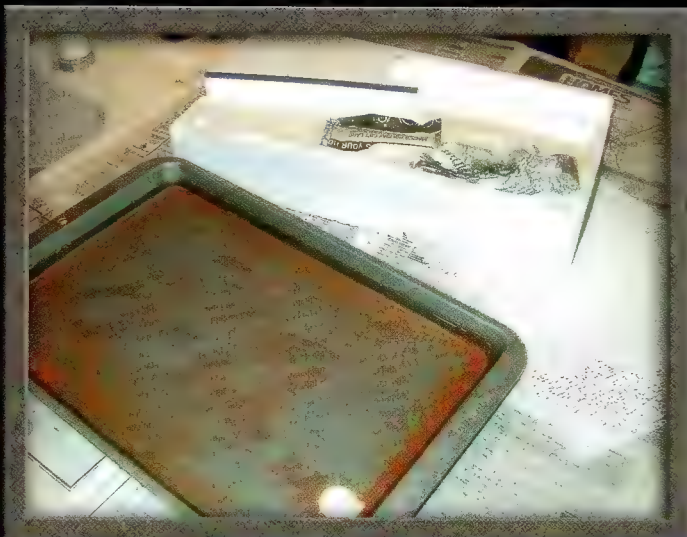
Above: Some of the many pieces that went into the creation of this diorama...



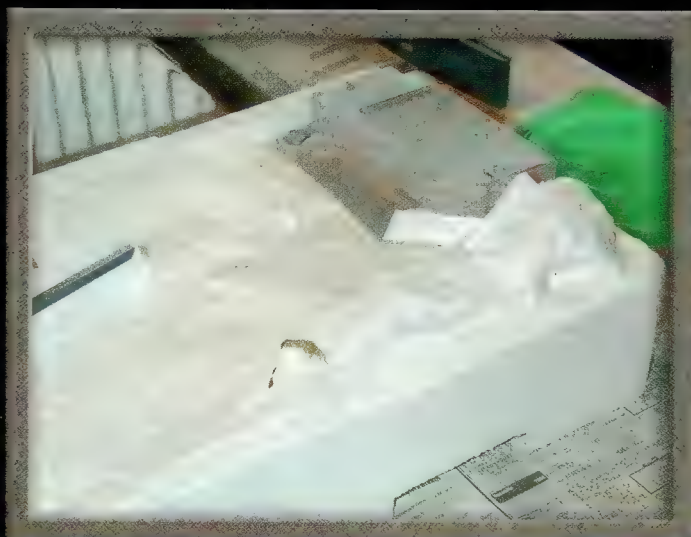
Above: The base begins to take shape. Tile flooring is laid as well as a rock veneer.



Above: The catwalk is created and set in place along with the machinery to see how things fit.



Above Left: Preparation is made to add a cave-like texture to part of the base and the rear wall when added, using Woodland Scenics' Plaster Cloth. Above Right: Surfacing is complete and awaiting the addition of the rear wall.



Above: The catwalk was made from sheet mesh and connects this part of the Batcave with the rest. Batman can safely walk over machinery and water to get to the Batboat. The part by the steps was eventually modified once the back wall was placed.



Batboat would be filled with piping, machinery, walkways and the like. There would also be a cave wall and parts of the flooring would be cave-like. I had also decided that I wanted to put lighting into the diorama because I had this lighting kit from AMT/Ertl that had just been sitting around waiting for the right kit to be used on and it looked like this was it! I wanted to design this diorama so that there would be subtle lighting under the water and mainly along the back wall. This would produce plenty of shadows in an otherwise darkened cave. I also contemplated using or creating some spotlights that would be pointed in specific directions.

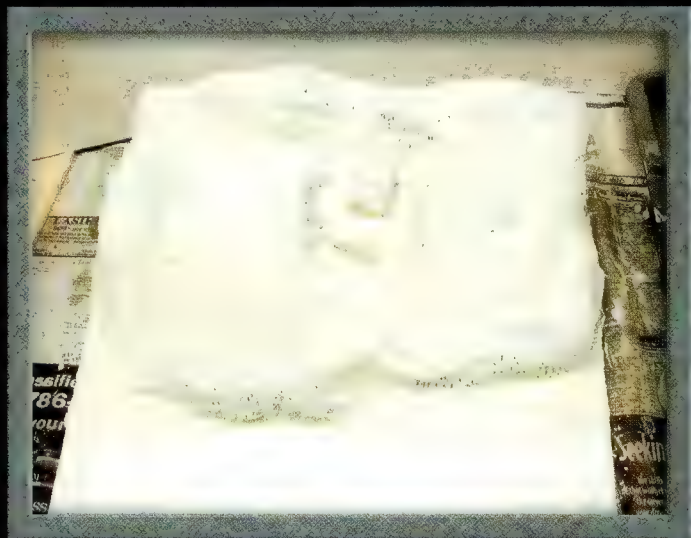
For the back wall, I chose a piece of Foam Core™, over which I would use the Woodland Scenics' Plaster Cloth to create the topography of the cave walls. This was going to be doggone fun! Correct me if I'm wrong, but isn't that what modeling is all about? Why yes, I believe it is...

This article could easily have been three parts, with one focusing on the construction of the cave and interior area, while the second highlighted the building of the Batboat kit itself, and the third centered around the lighting kit. I decided that like any good modeler, you undoubtedly follow the instructions to a "t" when building a kit, so going over the Batboat and lighting kits during construction would be a waste of time for you ☺ (A little bit of modeling humor...). Seriously though, it would be tough to highlight each aspect of the many parts to this diorama, so I will spend most of the time on the diorama itself and bring to the fore anything having to do with the Batboat and lighting kits that I feel are noteworthy.

So Many Ideas...So Little Time!

The trouble with this particular diorama was deciding on how it would actually look and then wondering exactly where to start. As I mentioned, there were a number of aspects to this diorama that made it impossible to simply dive in without a good deal of preplanning

Left: The back wall was created first by taping rolled up newspaper shapes to an old piece of Foam Core™.



Above from left to right: The back wall takes shape. Using newspaper to create the form, I applied Woodland Scenics' Plaster Cloth for the actual surface base. The seams will be blended and the entire wall painted to mirror the back of a cave wall. Above right shows the finished wall done and drying.

and thought. For instance, once I began seriously considering the lighting of the diorama, I soon realized that utilizing the fiber optic kit wouldn't work because with fiber optics, light is only emitted at the very end point. I needed something that would provide a soft glow, so I put the fiber optics kit back on the shelf to be used another day. In its place, I chose a self-contained decorative light set, similar to what we put on Christmas trees, except this one only had ten little bulbs. I tested it by going into a completely darkened room and turning it on. It seemed to be just what I needed and the power source would be hidden in one of the cavities underneath the base.

First Base

After this bit of experimentation, I quickly decided that I really needed to focus on the base. Primarily, I needed to decide exactly how it would look, where the machinery would be and where the cave would be, etc. The placement of the machinery and walkway was important. These would complement the boat, but not demand more attention. After what I thought was great

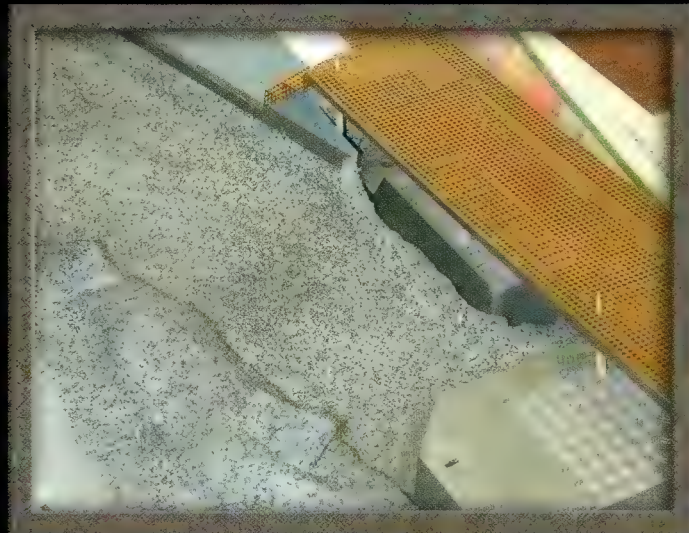
placement (*photo 4*), I set about creating the detail into the base. I did this by cutting out a piece of Evergreen Scale Models' sheet plastic that was labeled Sidewalk, ¼" squares. I used this for the floor under the bulk of the machinery behind and to the left of the Batboat. I also cut a strip from a sheet of plastic that resembled slate and used it to line the front of this area where it met the canal (*photo 3*). This particular machinery (the large piping) was from Armor Cast. The other pieces you'll undoubtedly recognize as parts from the Toy Biz Captain America kit.

The metal mesh that I used for the catwalk was purchased at my local railroad shop and be aware of one thing, this sheet is expensive, running about \$13.00 for one small piece. I made the stairs from the same material and to get the correct scale of the steps (each step would be 8" high in real life), I measured them with the Excel Scale Model Ruler, which we've highlighted before. It really works!

The two photos at the top of page 34 show the before and after shots of the base and the addition of plaster. Many of you read my previously published,

Below Left to Right: Product used for rendering the cave walls: Design Master's Blackwash, Krylon's Make It Stone! and Plasti-kote's Classic Metals. A flat clear coat will be applied when everything is completely dry.





Above left: The base with machinery and catwalk in one scenario for possible placement. Painting needs to take place and a final decision on exact placement needs to be made. Above right: Another angle/view of the base.



Above: The "tile" flooring painted with plasti-kote's Classic Metals Satin Blue. Final placement of parts hasn't been decided yet.

three-part article on creating realistic scenery, so I won't go over the details again here, but the product that makes it happen is from the good folks at Woodland Scenics. This plaster cloth creates a good foundation for my cave floor and walls. It's lightweight, hardens fairly quickly and is easily painted, or you can use the Woodland Scenic stains to create any number of realistic-looking rock colorations.

The Wall

The back wall of the cave was done in a similar way to the base itself. I took an old piece of Foam Core and taped wadded/rolled up newspaper in a pattern. I left the bottom three inches bare because this was the area that would be affixed to the back of the base and any part of the cave here would not allow the connection to be flush. Once I had taped the newspaper to the Foam Core to my liking, I placed wet strips of Plaster Cloth until the entire area was covered. As a finishing touch, I glued two "rocks" to the middle of the cave wall. These rocks had been poured with Hydrocal™ into a Woodland Scenics' rubber, open-face rock mold. I then set the wall aside to dry.

The Painting Begins

As I was accomplishing all of the above, I was constantly thinking about how I was going to paint the base, wall and the individual parts that would be glued to it. I had to be careful because I didn't want the paint that I would be applying to the tile floor to overspray onto the surfaces that were suppose to be part of the cave or vice versa. The individual machinery parts could easily be painted separately and glued on later, so they weren't too much of a consideration.

The other thing I was thinking of was that I did not want to use a ton of the Woodland Scenics' Realistic Water product. To avoid this, the best thing to do was probably fill in the area where the water would be with clear plastic and then pour the water on top of that. The very top of the surface would be water, while underneath would be the plastic.

First things first though. For now, I needed to render the cave wall and the base so that it looked like the inside of a rocky cavern that had long ago been carved out by nature. A quick trip to Michael's Art store provided a few things that I needed to help me turn this plaster into rock. I chose a product called Stonecraft, which is simply a can of paint that sprays speckles of color from one can and then a dull, clear coat of paint from another can. I also planned to spray the entire surface with a product I've used before from Master Touch called Black Wash. This would darken the overall area and remain in the recesses. Once I was happy with the results of all this, I was ready to move onto the next couple of steps.

Placing the Machinery

The machinery and piping I was using had to be placed just right. I was pretty satisfied with the large piece of piping and the rectangular piece of machinery. They looked like they somehow connected. The other piece of large, squarish machinery (more of a platform really) went well at the far right side of the diorama.

The other individual pipes would be used to tie it all together, plus I wanted to have more water pouring out of one of the short elbow-shaped pipes, directly into the canal where the Batboat sat at ready.



Above: Woodland Scenics' new Realistic Water used to create the water for this diorama. **Right:** The back wall is attached to the base using a hot glue gun and legs have been added to the cat-walk.



Most of all, I wanted to provide a look to the Batcave that presented the idea that Bruce Wayne had used the existing pattern of the cave as much as possible, without overtly disturbing the cave walls. If there was a large space there, that's where some machinery might go. If part of the underground canal meandered this way or that, Bruce simply capitalized on it to achieve his ends. It wasn't like Bruce had pulled a bulldozer in to widen out the cave, or used dynamite to increase the size of the cave, or to add an extra room on. He stuck with the pattern that existed for the most part.

Lights!

When all was said and done, I decided that I just didn't go for the lights, for a variety of reasons. I guess the main reason was deadline. I needed to get done with this one so I could move on to the next two waiting in line.

It wouldn't be too difficult to add lights later on if I chose to do so, but for now, this Batboat diorama would have to create its own atmosphere and shadows using the normal light in a room.

Finishing the Border

I also picked out some 3" wide balsa wood planking to create a finished look that would go around the three sides of the diorama. I didn't want the Styrofoam to be exposed so this worked well.

Wrapping It All Up

The Batcave was taking on a shape of its own and was becoming viable as a diorama, with the Batboat as the centerpiece.

This was not the main part of the cave, so it would not be expected to have tons of computers, consoles and whatnot. That was reserved for the area where the Batmobile stood. This particular area serviced the Batboat and because of that, machinery was sparse.

One of the last things I did was to find a Batman Christmas ornament, which was almost exactly the size and scale that I needed it to be and he was in the perfect position, running full speed with cape billowing up behind him. He was on a mission and tonight, his mission included the Batboat. I thought about repainting the ornament with a black cape, cowl, pants and boots, but in the end, I liked the fact that this Batman brought more color to the diorama. I couldn't have come up with a better figure for this particular diorama! Now, when Jim and I get some time, we just need to work on the rest of the Batcave!



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Hollywood has frequently drawn its movie subjects from comic strips and books. Superman, the X-Men, Flash Gordon, the Incredible Hulk, Barbarella, the Shadow, Doc Steel have all appeared as either feature length films or television series, sometimes both. Then there's Batman, or more properly, The Batman. Created by cartoonist Bob Kane for the May 1939 issue of Detective Comics, Batman has battled Gotham City's criminals through comic books, newspaper strips, a 1940's movie serial, numerous animated series, a very popular 1960's television series (also a 1966 movie) plus four big budget films during the '80s and '90s. The new millennium is here and nothing seems to stop the Caped Crusader.

Batman in model kit form has been

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just as prolific. Starting with the classic Aurora Batman plastic kit in 1966 to numerous licensed and unlicensed vinyl and resin cast offerings in recent years, modelers have been bombarded with various images of this superhero dressed as a bat. I hadn't built large-scale Batman kits for over a decade, so I wanted to tackle the Caped Crusader in a unique fashion. Grab your capes, cowls and superglue, bat friends!

A Bat-Idea

I've heard it said that Batman was becoming a tired subject by the mid-1980s. He was presented as rather conformist and pedestrian, running for Gotham City Council and the like. Then came artist Frank Miller's *The Dark Knight Returns* in 1986. The comic book world was turned upside down. Considered a genuine comic book landmark and coined as a "graphic novel," Batman was presented as a middle-aged loner, torn between being a concerned do-gooder and a revenge-driven psychopath. The floodgates opened, giving comic book readers darker, more disturbing Batman stories, such as *The Killing Joke*, and "alternative histories" like *Gotham by Gaslight*, written by Brian Augustyn.

Taking the traditional story of Batman and relocating it in a Victorian-era Gotham City, *Gotham by Gaslight* fascinated me by how easily the familiar Caped Crusader fitted into an almost gothic environment. Even more intriguing was pitting Batman against Jack the Ripper.

A garage kit company named Dirty Dogs produced a 1:8 scale Batman depicted as he appeared in the graphic novel. I'm unfamiliar with other kits from this company, but this offering was a nicely detailed, cold cast porcelain figure. Dressed in a long, high-collared Victorian style cape and posed with an air of defiance, Dirty Dogs' sculpture was exactly what I wanted to depict Batman on the bloody trail of an infamous mass murderer.

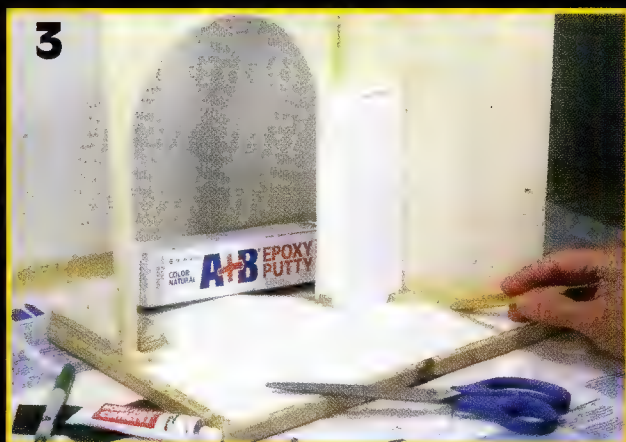
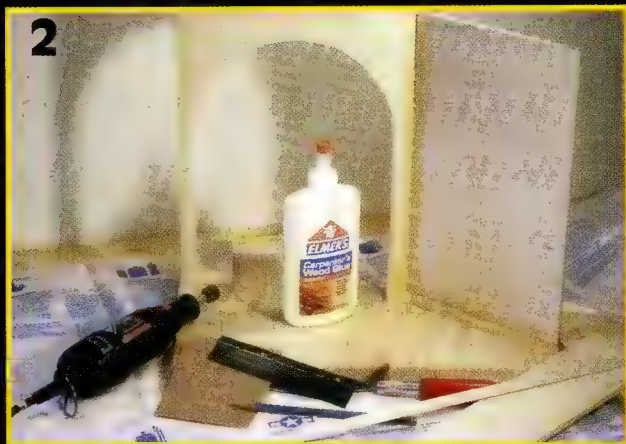
Gothic City

Because Dirty Dogs' *Gaslight* Batman kit straight "out-of-the-box" was exactly what I required for this project, I decided to direct my full attention to the creation of a diorama base. Rereading the graphic novel gave me a fresh vision and I proceeded to sketch out ideas (Photo 1). Originally, I wanted an elaborate cityscape street scene where Batman followed a trail of blood down a flight of cobblestone stairs. At the bottom he paused, grimly observing a cryptic message from The Ripper scrawled on a building wall in blood. A bold image without being too graphic. No mutilated bodies, only implied violence.

It looked good on paper; however, I realized the stairway and building front idea would be too large for a practical display and was concerned the sizeable architecture might overwhelm Batman and the story idea. Sometimes less really is more. Trimming the concept down to Batman following a blood trail into a darkened alleyway would achieve a similar effect and focus the viewer's attention where I wanted it to be.

Rummaging through a stack of wood scraps in my workshop, I found a 12"x14" pine board, some 1/4" thick model airplane plywood and basswood strips. Whenever possible I like to cut diorama bases into unusual shapes, increasing visual interest, rather than using traditional squares and rectangles. The result here was sort of a trapezoid shape. Layouts of the walls were penciled freehand on plywood and basswood, then cut out on my scroll saw. Nails and wood glue secured these parts to the base (Photo 2). Leftover dollhouse stonework, actually vacu-formed plastic sheet, was cut to resemble cobblestone for the street and alleyway. I didn't have a sheet large enough to cover these areas, so I was forced to piece scraps together, filling in gaps with A+B epoxy putty (Photo 3). More plastic sheet was cut and assembled to form what later became a gargoyle's perch.

Many city buildings of the late 1800s were constructed of brick and I wanted to include that feature. Houseworks is a dollhouse accessories company that produces miniature building siding, decorative plastic "ironwork" and sheets of styrene bricks, called "Brickmasters." Using a disk saw blade fitted to my Dremel Moto-tool, brick sections were cut to match the walls, then attached with





epoxy glue (Photo 4). Decorative trim of Evergreen plastic was added, then "aged" by allowing a Dremel tool, fitted with a grinder, to skip across the surface.

Houseworks recommends applying actual grouting to the deep recesses between bricks. At first, I felt this would be a difficult task to do in miniature, but the job proved simpler than I thought. I purchased premixed tile grout from a local hardware store, which was easily smeared over the brick surface to fill the recesses (Photo 5). Before the grout dried I wiped off excess material with a slightly damp sponge (Photo 6).

The completed scene's color was to be on the dark, foreboding side. I base coated the entire diorama Testor's Flat Black. As a decorative touch, I masked off particular areas to protect them from overspray, then sprayed texture paint ("American Accents" produced by Rustoleum) on the base edges and back side. This needed to be finished in a clear coat, as the texture paint was water-soluble (Photo 7). The result was an almost stone-like quality.

Floquil Polly S and Partha acrylic bottle paints were drybrushed over the base coat. For modelers unfamiliar with this technique, drybrushing groundwork texture is accomplished by dipping the tip of a 1"-wide, white bristle artist's oil-painting brush into the desired color. Then you stroke the brush back and forth a few times on scrap cardboard or a clean, lint free rag to remove excess paint. Now whisk the brush lightly across the ground, just touching the surface. There should be barely enough paint on the brush to deposit color on raised details. I started with dark shades of color, for example Dark Green over brickwork, followed by lighter shades until the bricks acquired a "snap," making the surface detail clearly stand out, but leaving distinct shadows between individual bricks (Photo 8). Powdered paint pigments (concrete colors bought from a home improvement store) were streaked on the walls to simulate weathering.

To keep the alleyway from appearing too plain, I scanned late 1800s era posters into my PC, then sized the images and printed copies (Photo 9). These were later distressed with ground pastel chalks and crumpled a little to make them seem weather damaged. I also created a nameplate by scanning the comic book cover.

A small resin gargoyle caught my eye in a local novelty shop. It was a perfect gothic touch for my diorama, requiring only a little drybrushing (Photo 10). The period posters were attached to the brick wall by white glue and I added a street sign, also created with my computer graphics program. The name "Hob's End" refers to an alleyway, which has only one way in or out. I'd read somewhere that "Hob" was an old English nickname for the Devil, so it pleased my twisted sense of humor to add it here.

Blood was a necessary detail for this story; however, I resisted the desire to become too gory. Mutilated body parts would have leaped over the line of good taste. A blood trail suggested a body was dragged through the alley and I felt that was graphic enough to get the idea across. The best paint I've discovered for simulating wet blood in miniature is Tamiya's Clear Red acrylic. It's about the right color, translucent, drips and congeals like the real article. To make splattered blood I loaded up an old toothbrush with Clear Red, aimed the brush and flicked the bristles with my thumb. I'm a bit of history buff when it comes to classic crime cases like Jack the Ripper. I've collected a number of books on the subject and decided to add a ghoulish touch by writing a taunt on the alleyway wall in fake blood. The London murderer, or some mentally sick prankster, mailed numerous postcards to Scotland Yard in 1888, taunting the police with limericks and odd clues. The writing on the wall was paraphrased from one of these messages. A discarded butcher knife scrounged from my spare parts box was added as a finishing touch.

A Light In the Darkness

Two or three late 1800s style streetlights were in my original design. Even though I substantially trimmed down the scene, I wanted to retain a streetlight for atmosphere. Aztech Toyz had produced some stylish action figure sets called "Silent Screams" in which The Cabinet of Dr. Caligari set contained an oddly designed streetlight.

I almost dismissed the usefulness of this toy piece because it was too short for 1:8 scale. But I really liked parts of the lamp, so I utilized whatever sections I could. A very simple 6-volt battery operated light system was assembled from a Radio Shack battery holder, twin lead electrical wire and a small 6-volt model railroad light. The battery box had a built-in on/off switch, making the job easier. The hollow toy was opened up to insert a bulb and holder, then a taller lamppost was made from telescoping brass tubes and fitted into the toy lamp's base. Wiring was slipped through the tubing to be later attached to the battery box. The com-

pleted lamp was painted, weathered and ready to be mounted on the diorama base (Photo 11). Unfortunately, I later realized the colored bulb, which did produce an eerie atmosphere, emitted far less light than I had hoped for. Oh well, sometimes the magic works, sometimes it doesn't.

Dressing the Bat

As I mentioned earlier, Dirty Dogs' Gaslight Batman kit was exactly what I desired for this diorama. His bat suit costume matched the comic book drawings and I loved the posing. Consisting of only two parts, all I needed to do was clean up a couple mold lines and fill some small air bubbles that formed at the very edges of the cape (Photo 12). Holes were drilled into the soles of Batman's boots and brass rod mounting pins were inserted and fixed with 5-minute epoxy glue.

Studying the graphic novel, I noted Batman's colors were very dark, mostly black and dark gray. My diorama colors were already on the muted side and I feared if I painted Batty the same, everything might blend together into a drab monotone color. Nevertheless, this gothic Batman needed to be a creature of the shadows. I primed the entire figure with Floquil Base Black. Hiding behind my favorite excuse - artistic license - I chose to give Batman a dark blue mask, tunic and pants rather than dark gray. This would add a bit of color in this gloomy miniature cityscape.

Using the drybrush technique described earlier, I applied Partha Nightmare to these areas with $\frac{1}{2}$ " and $\frac{1}{4}$ " flat brushes. Rather than scrubbing the surface, as I did for the groundwork, I gently stroked areas where color was desired (Photo 13). I followed this with lighter shades of blue, but not lightened by adding white to the original color. Increasing amounts of Partha True Blue were mixed into Nightmare instead, to retain vibrant blue highlights. If white was used, the highlights might have ended up chalky.

Normally I like artist's oils for flesh tones, but the exposed areas were so small on this figure it didn't seem worth the trouble. Partha acrylics accomplished the task very nicely and I completed the figure by painting details in contrasting colors.

Finishing Touches

Determining the spot where I wanted my Gaslight Crusader located, I drilled holes in the base to match the figure's mounting pins. Quick-setting epoxy glue was used to attach the figure to the diorama base. I scattered the front pages of *The Gotham Guardian* on the alleyway cobblestones and inspected the base for any obvious flaws (Photo 15). A little touch-up paint here and there, some more blood and I was finished. A standee nameplate was created by gluing lengths of L-beam styrene to a clear plastic baseball card holder, inserting the miniature edition of the graphic novel cover which I earlier scanned on my PC (Photo 16). This alternative history of *The Batman* became a satisfying exercise in constructing an atmospheric urban jungle.





It's Just a Matter of Size...

I like little things and my modeling tastes are no exception. Of course, I enjoy the larger scale kits, their size makes painting details easy and they look great when displayed, but that's part of the problem. Eventually a modeler will run out of room for those ungainly 1/8, 1/6 and 1/4 scale kits and as many of you know, that can pose a dilemma. What I really like are kits that range from 1/32 to 1/16 scale, or to put it in Military Modeling terms, 54mm to 120 mm. I know I've been over this subject before and I've heard all the complaints...they're too hard to paint...the detail is no good....there's no good subject matter...I'm afraid they'll come to life at night and crawl into my ear and attack my brain. Oh, wait, forget that last one, it was just a bad dream I had. Anyway, I'm about to prove those other complaints wrong about twenty-two times over. So, come on with me and let's get small.

Just to give you an idea of the size of these kits, I grouped a bunch of them on my workbench and photographed them with a standard hobby knife. This should give you some point of reference. The kits we're about to look at range in size from about two inches to about four-and-a-half inches. And as you will see, the detail is there; all it takes is a little paint and the right techniques to bring it out.

Imar's Lost In Space Robot

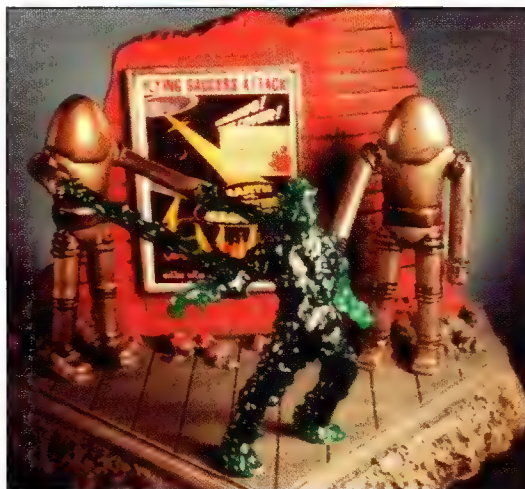
This 1/32 scale gem comes to us in five, nicely cast white metal parts all the way from England. The parts breakdown consists of the two arms, the leg/tread portion and the upper body/head portion. As you can imagine, assembly is pretty simple. There



was a little cleanup involved, but using a jeweler's file, that was a snap. The only drawback to this kit is that, being white metal, there are no clear pieces for the head. However, I used silver paint for the parts that should be clear and a metallic light gray for the Robot's body and I was very pleased with the results. All the little knobs and buttons are there on the Robot's chest and the builder has the option of how to position the arms. Once completed, this little guy looks like he'll fit right in with the figures in the recently reissued Polar Lights Lost in Space kits. Imar has a large line of 1/32 scale movie and TV related figures available and you can contact them at: **Imar Models, Flat 3, 38, Greenfield Road, Colwyn Bay, Conwy, LL29 8EW, United Kingdom--<http://members.tripod.co.uk/imar/>**

Mad Labs Earth vs. the Flying Saucers Diorama

Mad Labs has long been known for their fantastically funny super deformed monster kits as well as other wonderful kits both large and small. This 1/25 scale diorama upholds the Mad Labs tradition splendidly. The scene depicts two spacesuited, nasty aliens from the previously mentioned saucers attacking and pretty much vaporizing a hapless human. It all takes place near what appears to be the crumbled wall of a destroyed movie theatre with a poster of the movie still clinging to it. The five-piece alien figures took a bit of filing, sanding and spot of putty to get the proper poses, but because of their size, that only took a few minutes. The unfortunate human victim and the alien's energy beams are cleverly



with Jim Bertges



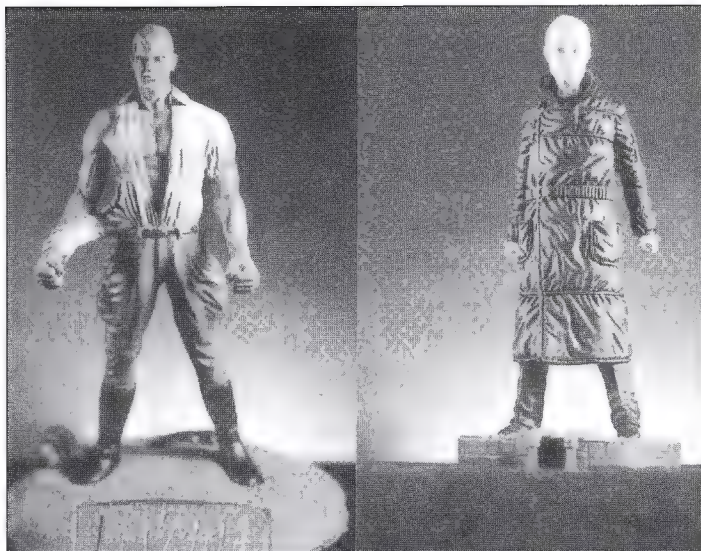
cast in clear green resin (they're also available in red) and the victim is all one part. The only work necessary on the clear parts was a light scraping of the mold line and adding a coat of Future acrylic to give the human an otherworldly shine. Painting the aliens was also fairly simple. It involved a basecoat of silver followed by a couple of light coats of Tamiya clear acrylic Smoke mixed with future, giving them a nice burnished color. This three-figure diorama will take up only about six inches of space on your model shelf and make a great addition to your collection. Mad Labs offers another similar diorama based on the movie *Invasion of the Saucer Men*. You can contact Mad Labs at: Mad Lab Models, 869 Northwest Blvd, Columbus OH 43212

MojoResin Monsters and Heroes

MojoResin has a nice range of figures in the 120mm and slightly smaller size and I'm tackling six of them here. Most of these Mojo kits were simple one- and three-piece castings, but they all have excellent detail and build into fantastic figures. The most complex of the 120mm figures was Indiana Jones who had a one piece resin body, but had a number of other white metal castings to make up his accessories. The white metal parts included a sword blade, Indy's hand holding his whip, his pouch, his holster and his ever-present fedora. To facilitate shading his pants, I left off Indy's whip hand and sword blade until much of the painting was finished. I left the blade in its natural metal color and that worked out fine. Mojo also has a fantastic Temple ruin base to go along with this kit, but I didn't purchase it this time around, preferring to make my own base from Magic Sculp and some kitty litter.

Next up is Mojo's Caped Crusader, an English import that bears a striking resemblance to a fellow who used to run around foiling crimes in the late sixties on TV. This kit consisted of arms, cape, head and a leg/torso cast. It also included a cool base with a stylized bat symbol embossed on it. This guy became an adventure in masking for me, since I used a metallic blue from a spray can to color his cape, cowl, boots, trunks and gloves. I found that my masking skills weren't quite as good as I thought when some of the blue seeped under the masking tape and covered some of the gray. I spent a bit of time sanding and scraping the hardened blue and retouching the uniform's gray, but it all turned out very nicely in the end.

MojoResin also makes an outstanding Doc Savage as a one-piece casting with an excellent base. This Doc looks exactly like the James Bama paintings from the covers of the Bantam paperback releases of Doc's adventures. It was a blast painting him up, using oils to make those gleaming skin tones worthy of the man of Bronze. Doc Savage is



slightly smaller than 120mm and his base not only includes a nameplate, but a couple of mysterious artifacts partially buried in the sand as well.

Another one-piece casting from Mojo that has an excellent likeness is the Replicant. The casting on the figure and the base were nearly flawless with only minor mold lines to clean up. Painting was also a simple matter of priming the figure in white, then masking off the head and hands and spraying the black clothing. To keep with the very pale skin tones shown in the movie *Blade Runner*, I just used oil washes to add a touch of color to his skin and almost white blond hair. The incredible detail of the Replicant's clothing showed up beautifully without any help from my paint brush, so I left it alone.

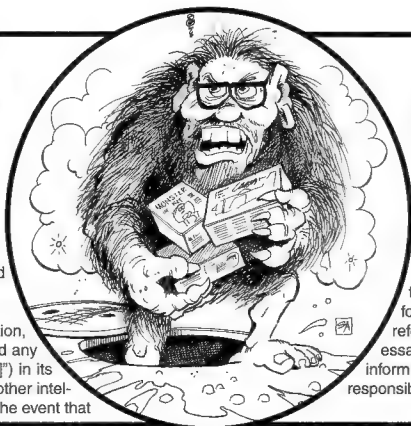
Mojo's Teenage Werewolf, like his fellow Mojo kits, bears an excellent likeness to a certain fifties lycanthrope. He comes with two white metal hands and a gym floor base. The pose and clothing are excellent right down to the ribbed collar and cuffs on his jacket. It takes a bit of delicate dry brushing and washing to bring out the texture of his fur, but the detail is there waiting to be uncovered. This is a must have for fans of teen monsters from the fifties.

Last, but surely not least, is Mojo's Gillman who is more like 1/25 scale, rather than 120mm. He is a one-piece casting and comes with no base (once again I resorted to Magic Sculp and kitty litter) and even though the Gillman is small, he's got tons of scaly detail to bring out with a variety of techniques. I started by spraying him light green, then "antiqued" him with a dark avocado stain and followed that

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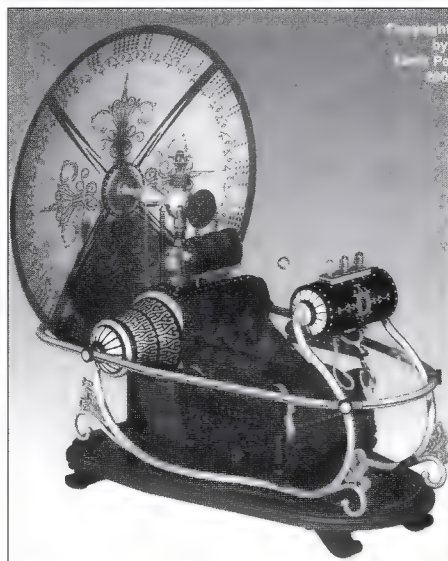
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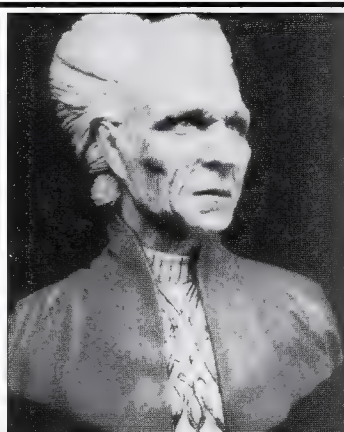
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Masterpiece Models..

This 1:6 scale Time Machine resin model kit retails for approximately \$164.99 and is produced by Masterpiece Models, a professional model-making service. For more information, please contact: **Masterpiece Models, 13215C8 SE Millplain, #273, Vancouver WA 98684 Tel: 360.256.1488 or <http://www.masterpiecemodels.com>.**



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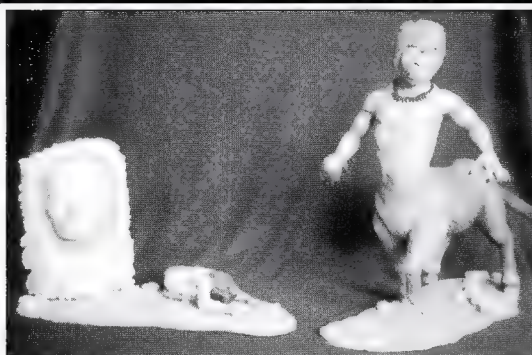
presents their latest bust in the fantasy/horror genre. This piece is sculpted by Jim Maddox and is a 1:9 scale bust depicting Dracula in his Old Man appearance (JM24 - Old Man). SRP is \$23.95 plus s/h. This particular bust is a companion piece to the earlier releases of the Bat Creature and Wolf Creature, also sculpted by Maddox. For more information on this or any busts in their line, contact them at: **United Empire Miniatures, PO Box 669051, Marietta GA 30066. Tel: 770.971.9052 or on the 'Net at www.unitedempireminiatures.com • E-mail: unitedempire@mindspring.com**



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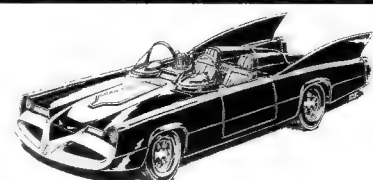
presents its third release in their bust series! Teenage Frankenstein, sculpted by William Paquet, is 17" tall, includes three parts and the cost is \$130.00 plus \$10.00 shipping.

For more information on this or their other busts, contact them at: **Earthbound Studios, PO Box 1833, Battle Ground, WA 98604 • Tel: 360.263.8535 (8am to 6pm PST, Monday through Friday). Dealer inquiries are welcome.**



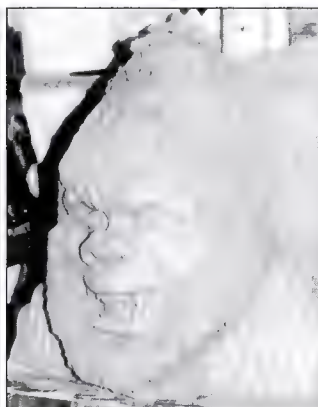
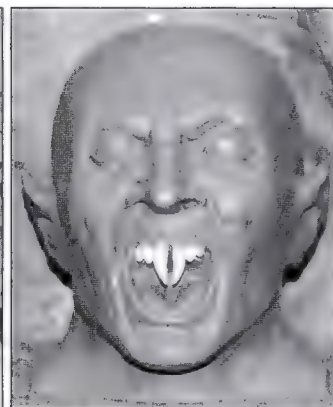
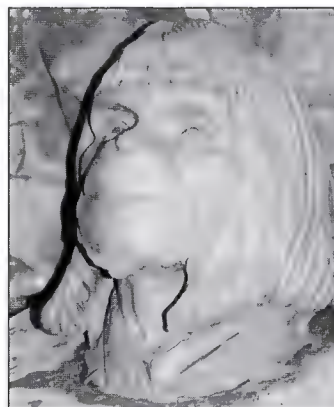
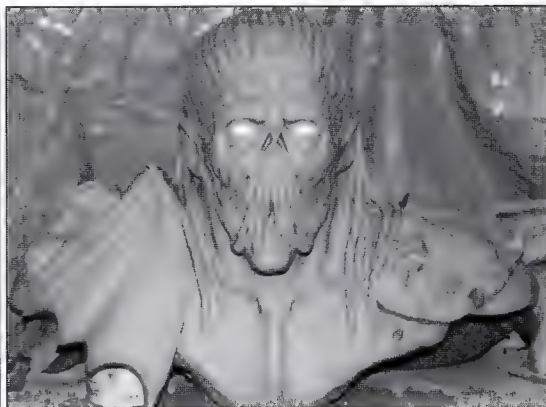
Burroughs Model Works..

has a few new ones for you. Top is **eye of the Idol**, a 1:6 scale resin dio retailing for \$119.00 plus \$7.00 s/h. On the right is **Ancestor** also in 1:6 scale for \$79.00 plus \$5.00 s/h. For more information on this or their other busts, contact them at: **Burroughs Model Works, 1105 E. Boyton, #4, Marion IL 62959 • 2quake@verizon.net • Tel: 618.998.1430**



Polar Lights..

is going to be making every BATMAN™ fan's dream come true! Beginning the third quarter, we'll have 1:24 scale **diecast** 1950s and 1968 comic book Batmobiles and then a 1:25 scale **injection-molded** 1968 comic book Batmobile! Also, the Aurora Batplane -- a reissue of the original Aurora 1/48th scale model kit is slated for release. This was never featured in the TV series. More later as details come our way!



Facial Distortions EFX Workshop...

has some large scale busts they'd like us to tell you about, so here are the facts: starting on the top left, we've got **Wolf Victim** by Paul Brown in 1:1 scale. This painted bust retails for £59.99. Next is the 1:3 scale **Mad Ape** by John Dawson, retailing for £45.00 painted. On the far right, top row is the 1:1 scale **Creature/Dark plaque** by Paul Brown. This massive piece retails for £119.99 painted. Second

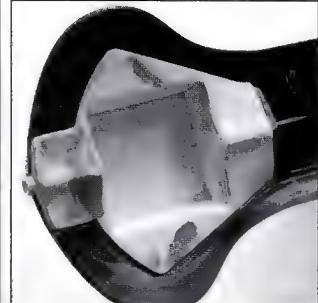
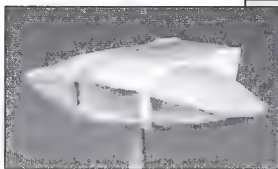
row starting on the left is the 1:1 scale **Girl Chimp** by John Dawson. This piece includes glass eyes and retails for £84.99 and also comes painted. **Nightfeeder** is next, also weighing in at 1:1 scale by Paul Brown. This painted piece retails for £59.99. **Boss Gorilla** at 1:1 scale is next, sculpted by John Dawson. Like the rest, it comes completely painted and includes glass eyes, retailing for £89.99. The 1:1 scale **Dark Knight** (not shown) by John Dawson retails for £89.99, painted. Last, but by no means least, is the 1:1 scale **Pendobarth (the Judge)** - not shown) by Paul Brown. This piece retails for £59.99 and comes fully painted.

Like some more information or would you like to purchase one of these pieces? Contact them at: **Facial Distortions EFX Workshop, Hartlepool People Centre, Raby Road, Hartlepool TS24 8AH Tel: 01429 86144/298436 Fax: 01429 298436**

Skyhook Models...

has given us the first look at the unfinished prototype for a "Voyage to the Bottom of the Sea" TV conversion for the new Polar Lights' Seaview. It will consist of a four window front end, an open Flying Sub bay and a Flying Sub. It should be ready by the time you read this. You'll find information on this and all their products by logging onto the Internet and heading your browser over to:

www.skyhookmodels.com



Jean-Louis Crinon...

has three new sculpts for you. From left to right is **Diabolo**, an 11 inch tall model; **Kroack**, measuring in at 9¾ inches tall and last is the **Ravachol**, a bust measuring 8¾ inches tall.

If you'd like more information on these or any other model that Jean-Louis produces, please contact him at: **Jean-Louis Crinon, PO Box 34414, San Francisco CA 94134-0413 • Tel: 415.467.4402 • E-mail: gargoyles.dn@worldnet.att.net • Internet: www.angelfire.com/va/pforr/crinon.html**

Jean-Louis promises that there are more kits/busts to come so stay tuned to the pages of this mag because when he tells us, we'll tell you! We can't wait!



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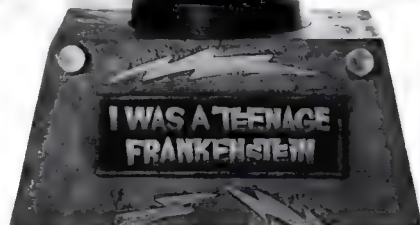
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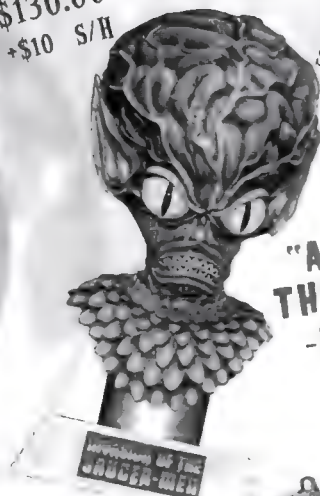
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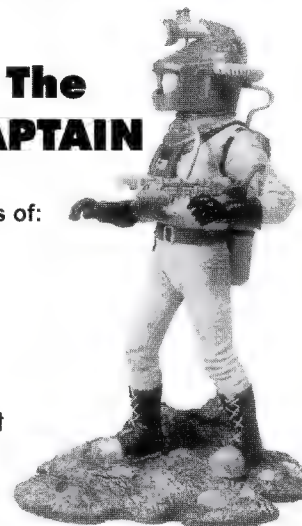
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\$150.00



with lots of drybrushing in various shades of green. It all worked out to give this Gillman a healthy green glow. My only complaint about this piece is that his fingertips are rather blunt where the original Gillman sported a nice set of razor sharp claws.

One new thing I tried on these figures, except the Gillman, and several others I built for this article was Archer Fine Transfer eye decals. At my hobby shop I found a sheet of eye decals that were intended for 1/35 to 1/16 scale kits and figured I'd give them a try. When it came time to place the decals in my figures' eyes I found that the small size of the decals made them difficult to work with. I scored around the eye sections to break them free of the clear decal film and tried to apply them with the tip of my hobby knife. I needed extra hands to hold the figure, place the hobby knife at the eye and then use a brush to move the decal from the knife tip to the model. Then, while trying to position the decals properly, they would grab on to my knife blade again and I'd have to start the process all over again. These decals will probably work great on larger figures, but I would have finished these guys a lot quicker if I'd just painted their little eyes. If you're interested in any of these kits, contact MojoResin at: MojoResin, 320 S. Jefferson St., Woodstock, IL 60098 • E-mail: bigkahuna69@hotmail.com

Andrea Miniatures Mummy and Adventurer

Andrea Miniatures of Spain is an internationally known manufacturer of quality military kits. They also feature an excellent line of movie related and fantasy miniatures. Even though these kits are merely 1/35 scale (about the size of the soldiers that come in a plastic tank kit), they build up like mini versions of the old Aurora kits. They are cast entirely in white metal and are multiple part kits. Both Andrea kits I built came with diorama-like bases that only enhances my opinion of them. The Mummy is the most elaborate and includes a sarcophagus, a cobra, a treasure box and the tomb floor and wall. Oh yeah, there's a really cool mummy in there too. The Adventurer kit is less elaborate, but no less detailed. He stands on the cracked tomb of a Templar Knight, wielding his trademark whip and clutching a golden artifact. Both of these kits bear close, but not exact likenesses to their movie counterparts, but they're both good enough to recognize who they're supposed to be.

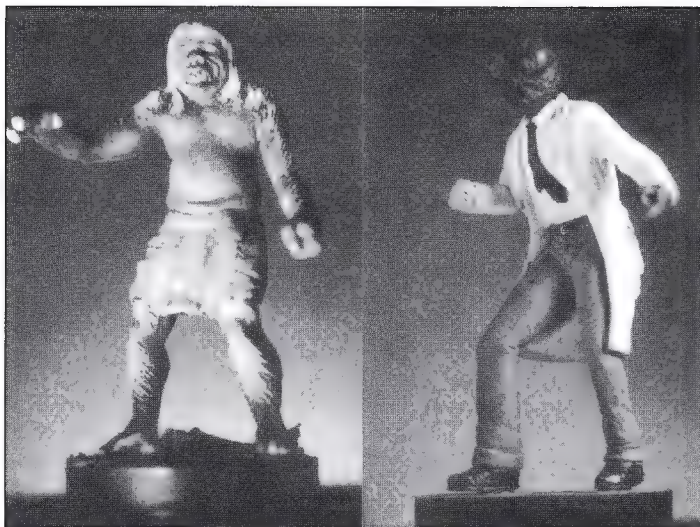
The beauty of building these little metal kits is that they're so well engineered. All the parts fit perfectly and there's no need for putty of any kind. Painting them is a little different than most larger scale models though. After base coating the major areas, the details are added mostly by washes and drybrushing, there's not a lot of room for shading and blending. Tiny details, like belt buckles and zippers are there and can be added with the smallest of brushes, but be careful not to accent the smallest details too much, it could make them appear out of scale. Most well-



stocked hobby shops already carry the Andrea Military line or you can contact Andrea at: Miniaturas Andrea, C/Los Talleres, 21-Pol. Ind de Alpedrete-28430 Alpedrete (Madrid) Spain-www.ctv.es/andrea_minatures

Jimmy Flintstone's Lady Creatures

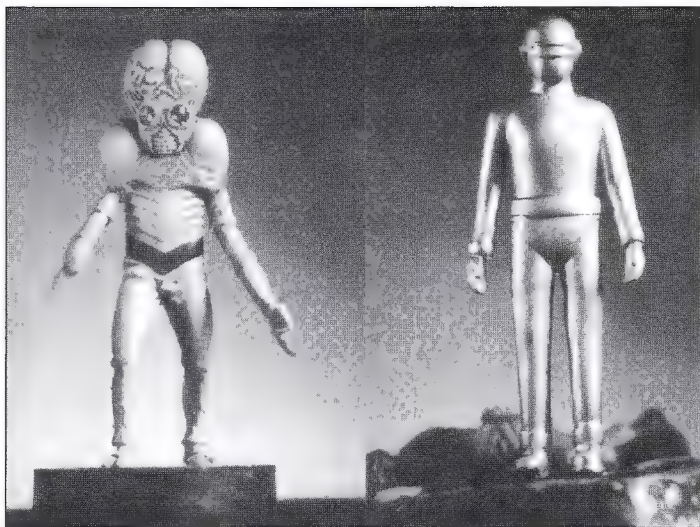
Jimmy Flintstone has been producing strange and unusual resin kits of subjects no one else has even thought of. This line of 1/25 scale monster women is no exception. Some of the gals featured here will make perfect companions for several of the 1/25 scale GEOMETRIC mini kits that are currently on the market. All of these kits can stand alone as great figure kits in their own right. The three most mon-



strous are the Monster's Bride, dressed revealingly in gauze bandages, the Wolf Girl who seems to be howling with pleasure in her cut off shorts and crop top, and the Gill Woman posed as though she's gliding through the depths of the Black Lagoon on the lookout for her scaly mate. Also in the line up is a reclining female vampire who looks like she just stepped out of a Hammer film. Jimmy also has a 1/25 scale coffin kit which is sold separately. Rounding out this bevy of beastly beauties are two ladies from Mars. One is a spy girl with her blonde beehive hairdo, eyeball ring and raygun-shaped purse. The other is the Martian revealed and ready to blast anyone who stands in her way. All of these kits are simply and cleanly cast with resin bodies and heads and white metal arms. The exceptions are the Martial girl who has a metal head and the vampire girl who only has one metal arm. The only complex thing about completing these kits was the final paint on the Martian women. To be authentic, that pink dress needs to be covered in red swirls and spirals. To achieve this look, I bought a red gel pen and sat for a couple of hours drawing circles and spirals all over their bodies. It was a bit tedious, but the result was worth it. Jimmy Flintstone has a number of catalogs available featuring a wide and very unusual range of resin kits. You can contact him at: Jimmy Flintstone PO Box 371, Hales Corners, WI 53130

GEOMETRIC's Micro Mania Kits

GEOMETRIC's line of 1/25 scale Micro Monster kits is probably my favorite among all the small scale resin kits for their detail, accuracy and the range of characters. These four guys, Gort, Metaluna Mutant, The Fly and the Morlock, are the newest additions to the Micro Mania line and they are as excellent as their predecessors. If you have the urge to build classic monsters in small scale, you can't go wrong with the GEOMETRIC Micro line. At this time, GEO also offers bases to go along with each of their Micro kits, with the exception of the Morlock, but I'm sure that will be remedied in the near future. As you can see, the details are all there, from the veins in the Mutant's brain to the texture of the cloth on the Morlock's clothing; everything is faithfully executed. However, I did have one problem with ol' Gort. When I went to put Gort on his base, it seemed like he was smaller than the unconscious soldier laying at his feet. So, I added 1/4 of an inch in height to his legs and lengthened his arms by 1/8 of an inch. I did this by cutting the legs at mid calf and inserting a 1/4 inch length of Plastruct tubing of the same diameter of the legs. I did the same thing on the arms, but used 1/8 inch of tubing. The resulting gaps were filled in with Magic Sculp and sanded smooth. This gave Gort the stature I felt he needed. None of the other guys required any modifications, but just to dress up the base for the

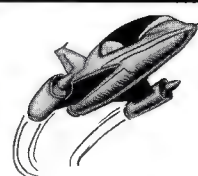


Morlock, I added some bits of a broken 1/25 scale skeleton to indicate his cannibalistic tendencies. These are all great kits and if you want to get started with smaller scale figure kits, the GEOMETRIC micro kits are perfect. You can contact GEOMETRIC at: GEOMETRIC Design, Inc, 122 South Wabasha Street, Suite 340, St. Paul, MN, 55107 • E-mail: GEO34@ix.netcom.com

I hope I've at least got you thinking a little bit about smaller scale figure kits. If you're like me, you don't have as much room as you need to display everything you build. At least with smaller kits, you'll have a bit more time before the models have taken over the house and you have to live in the basement.



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- If your show is not listed here, no press release was received from your company or it was not received by this issue's cutoff date •

Information as published was submitted by the entity involved and if there are any discrepancies or inaccuracies, please contact that specific group or organization for clarification and/or correction. Modeler's Resource would request the individual submitting organization then notify Modeler's Resource of any corrections and/or changes they deem appropriate. We would then be pleased to publish any copy correction or adjustments. Promoter(s) bears sole responsibility for accuracy of information provided.

• MARCH •

• **CENTURY-CON 2002:** will be held by the IPMS/Toledo Plastic Modelers on March 16, 2002 at Owens College in Perrysburg, Ohio. Visit our web-site for more information at: <http://members.toast.net/toledo/plasticmodelers/>

• **The PANHANDLE MINIATURE FIGURE SOCIETY (PMFS):** is pleased to announce our Second Annual figure show will take place March 22-23, 2002, at the Holiday Inn Express, 6501 Pensacola Blvd. Pensacola Florida. For information on the show contact Scott Sheltz, P.O. Box 9431 Hurlburt Field FL 32544, phone (850) 939-3269 or e-mail at: flascuba2@ispchannel.com.

• **EAST COAST HOBBY SHOW:** March 23-25, 2002 at Fort Washington Expo Center - Philadelphia, PA. Trade and Consumer Show. Our 2001 show was SOLD OUT. Limited exhibitor space is available for manufacturers, distributors, publishers on a first-come basis for 2002. Don't be left out! CALL NOW: 800-252-4747. www.hobbyshow.com. STILL ONLY \$695.00 PER BOOTH to reach over 1,500 retailers/buyers and 20,000 consumers!!

• APRIL •

• **THE IPMS REGION 11 CONVENTION:** Saturday, April 13 - 14, 2002, hosted by IPMS SPACE COAST, will be held at the Elk's Lodge, SR 405, Titusville, FL. Registration 9:00 AM TO 7:00 PM 13 April. Awards presentation at 12:00 Noon, April 14th. For more information, contact **Mark Warthling**, 3149 Brentwood Ln, Melbourne, FL. 32934, Tel: 321-253-3230 (Between 6:00 PM - 9:00 PM ONLY) or e-mail: mwar123@cs.com. Visit our website at: <http://home.cfl.rr.com/spacecoast/home.html>. Hotel: Days Inn KSC. Tel: 321-269-4480 or Toll free 1-877-767-3297. Mention IPMS Modelfest for Special Convention Rates.

• **CHILLER THEATRE:** You've heard of this mega event. Twice a year. Catch it this coming April - Sheraton Meadowlands Plaza, East Rutherford, NJ. The walking zombies, model kits, scream queens, contests, film screenings, autograph sessions and everything else you've come to know and love will all be on hand! Call the **Chiller Hotline** at 201.457.1991 for updated show information and guest lineup. Check them out on the Internet at: <http://chillerteatre.com/>

• MAY •

• **THE 7th ANNUAL VERONA MODEL SHOW & CONTEST:** May 18, 2002, at Verona Middle School, Hwy M, Verona, WI. This year's theme is the '70s. Anything to do with the disco decade is eligible. For more information, please contact: **Jim Turek**, 2639 Country View Ct., Monroe, WI 53566 E-mail: jjtmodel@yahoo.com • Tel: 608.329.7222

• JUNE •

• **Asian Film Fantasy Expo 3:** will be invading the New York City area on June 15 & 16 at the Holiday Inn & Conference Center in Saddle Brook, New Jersey. As with our previous shows, AFFE 3 will feature film screenings, event exclusive items, a jam-packed dealers room, model kit building seminars and the Super Hobby Model Challenge 3 model contest. Check out the official AFFE web site at: <http://www.daikaiju.com/affe> for details, or call (201) 461-9318.

• SEPTEMBER •

• **THE INTERNATIONAL MODEL & HOBBY EXPO (RCHTA):** The largest Model and Hobby Show in North America, opens exclusively for trade September 5th and 6th, 2002. The doors open to the public September 7th and 8th, 2002. There will be nearly 400 exhibitors from 38 countries stretched across 225,000 square feet. More than 50% of the distributors from this year's show were from outside the United States; this makes an important statement about the significance of this show. The show will commence at Donald E. Stephen's Convention Center in Rosemont, Illinois. For more information please contact: **Mary S. DeBaggis**, msdebaggis@ihobbyexpo.com, RCHTA, 31632 North Ellis Drive, Unit 111, Volo, IL 60073, Phone: 847-740-1111, Fax: 847-740-1112.

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Kits That Time Forgot

Digging up those kits that represent our Blast from the Past!



A big monster model needs a big base.

I'll never forget the ad for "Big Frankie," which I saw on the back cover of a comic book in early 1965. It depicted some lucky kid holding hands with an ENORMOUS model of Frankenstein's Monster. I knew I had to have that kit, but at \$4.98 it was well out of reach for a soon-to-be 10-year-old. However, I was successful in convincing my parents that a Gigantic Frankenstein model would be a great birthday gift. As a result, one of my fondest childhood memories is that of my father helping me assemble that huge model.

By some miracle, "Big Frankie" survived the last thirty-some-odd years relatively intact. The rope belt piece had long since disappeared, the chain had broken, and I had done a risible repaint job when I was about fourteen. The rubber band that held the arms to the sides of the torso had to be replaced several times. It was time to bring new life to my Gigantic Frankenstein

Figuring Things Out

In order to rebuild the model, I first disassembled it. Most of the old glue joints gave way under pressure from my Ex-Acto knife, which I used to jimmy the pieces apart. Eventually I had the model broken down to: the head, shirt and coat halves, the arms, hands, and lower legs/ feet assembly. The chain was also

Continued Next Page...

Comic book ad for Big Frankie—who could resist?

GIGANTIC FRANKENSTEIN

by Mark McGovern

Photos by Ken Roshak

Following the rampant success of its line of monster model kits, Aurora Plastics Corporation debuted "Gigantic Frankenstein" in late 1964. References (below) don't agree on which toy designer, Reuben Kramer (also rendered as "Klamer") or Marvin Glass, presented the concept to the company as a walking motorized toy. Abe Shikes, Aurora's president, responded by saying, "Take the motor out and I'll buy the thing." Thus, "Big Frankie" was born. The \$4.98 price tag was pretty steep for the time and the kit was dropped from the Aurora catalog after only two years.

freed from the U-bolt in the block.

The removal of molding flaws comprised most of the restoration work. There was also a lot that needed to be done to improve the fit of the various assemblies. Because the kit was originally engineered to be a motorized toy, I suspect that much of the poor parts fit was due to the fact that it was intended to be assembled at a factory rather than on a hobbyist's workbench.

The missing belt piece was replaced with short lengths of 5/16" plastic rope. These were superglued to the figure. I found a metal spring to replace the rubber band, which would hold the arms onto the torso.

Off With The Old, On With The New

Next, I sprayed all the pieces with Easy-Off Fume Free Oven Cleaner to remove the old paint. The pieces were tied up in plastic grocery bags and left for several hours while the oven cleaner did its work. It took two applications to get the old paint job off the model. I used Polly-S Easy Lift-Off to remove a couple of stubborn spots, then washed the model with soap and water.

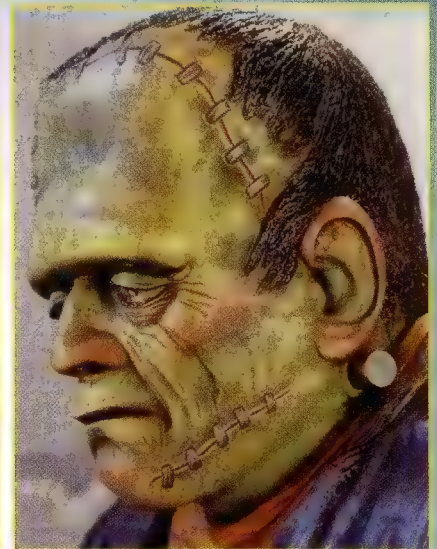
The various parts were cemented back together. Most of the seams were sanded smooth. Some had gaps I filled with Squadron Green Putty. Others, such as the seam running along the pants halves, were left alone. I even scribed new seams on the back of the coat, where they would appear in the real thing. I restored the molded texture, which had been lost during the sanding with my Dremel tool.

The joint of the head halves was sanded flat. I felt that there should have been much more detail to the Monster's hair than the wavy lines inscribed on the model. Using them as a guide, I applied some Liquitex Acrylic Texture Gel/Blended Fibers medium to create hairlike texture and cover the seam.

After preparing the model by washing it in soap and water, I masked the gluing surfaces. I primed the assemblies with Krylon Gray Sandable Primer, then painted the figure's clothing with Testors model paints. The basic colors were applied with an airbrush. Then I used wash and drybrush techniques to emphasize the molded detail of the clothing. The face and hands were painted using Windsor And Newton artist's oils. My palette for the model was based on that comic book ad from 1965.

Back to The Basics

Before I began the restoration of the figure, I used it to determine the proportions of a base. I wanted to suggest the weird medieval architecture of Dr. Frankenstein's laboratory as seen in the Boris Karloff films. This took the form of a circular floor piece, 16" in diameter, with a curved wall 24" high behind the figure. The basic structure was made from Styrofoam. The floor and walls were textured with Durham's Wood Putty and Celluclay, respectively. When painted with oil-based paints,



Big Frankie up close and personal

these materials provided plenty of strength and durability. The completed base was epoxied to an 18" diameter finished pine tabletop.

I took my inspiration for the nameplate from the block to which the figure is fettered. Following the proportions of the letters "FR," which were molded on the top surface of the block, I cut the words "Gigantic Frankenstein" out of a piece of poster board. This would form a smooth surface with incised letters when it was glued to a block of laminated Styrofoam. I cut away a portion of this Styrofoam piece, which correlated to the kit block. The idea was to suggest that part of the nameplate had been broken off and was now chained to the Monster.

I lost count of how many hours I put into the restoration of "Big Frankie"; I think it must have been over 100. It was great to play with my tenth birthday present again. Thanks, Dad!

References

- Thomas Graham, *Greenberg's Guide To Aurora Model Kits* (Waukesha, WI.: Kalmbach Books, 1998), p. 115
- Bill Bruegman, *Aurora History & Price Guide* (Akron, OH.: Cap'n Penny Productions, 1992), p. 114
- Rick Polizzi, *Classic Plastic Model Kits Identification & Value Guide* (Paducah, KY.: Collector Books, 1996), p. 17



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BUILDING IRWIN ALLEN'S **Spindrift**

by Dave Metzner

our memories. Everyone remembers the Spindrift as "that real neat kit I built as a kid." No one remembers the infamous Aurora kit fit that goes along with it however!

First of all, I must thank Fred DeRuvo for sending me a mint Spindrift kit to build. We used Fred's kit as a display piece at the 2001 RCHTA show in Chicago where we were promoting our new Spindrift, which will be released in this coming summer.

The Spindrift was a central feature of the Irwin Allen 1968 TV series, "The Land Of The Giants." It was the sub-orbital space ship that carried the show's cast from the United States to what was to be a flight to London, but ended up in The Land Of The Giants.

This original Aurora kit is a fine illustration of how nostalgia can provide a rosy glow to

This kit was one from the last run Aurora produced between 1975 and 1977. Now, by today's standards, the kit really shows its age. I think that the tooling may have seen better days by the time it spit this particular kit out. Suffice to say that I've built many kits that fit together better than this one and we'll simply leave it at that.

That said, I must admit that this was a fun project and I am pretty pleased with the final results that I was able to achieve. The clean lines of the ship and its brightly colored exterior make it an attractive addition to any Sci-Fi ship collection.





Photos 1, 2 and 3 highlight the various parts to this eagerly anticipated reissue from Polar Lights!

If You Build It...

Photos 1, 2 and 3 show the basic sub-assemblies. I built the lower hull as one sub-assembly and the walls were two sub-assemblies.

Photo 4 shows the interior sub-assemblies mocked-up, prior to most of the painting.

Photos 5 and 6 highlight the ship with the interior in place, taped together as a mock-up.

Photos 7, 8 and 9 preview the mocked-up ship with the forward, upper hull removed.

Pass the Paint

Photo 10 shows the painted assemblies. At this point, the interior is done except for the detail painting and the addition of crewmembers. The forward hull does not have the windows or the sliding door installed at this point either.

Photo 11 highlights the interior of the ship. All the paint used for this project was the Testors Model Master brand. The Pale Green is mixed to approximate the color of the original plastic. The orange for the exterior is a Boyd's car color called Sunburst, while the lighter gray is Anthracite Gray and the dark gray is Graphite Metallic.

Photo 12 shows the ship with its interior in place and the front upper hull section removed.

Photo 13 is of the painted ship all closed up with the interior in place. The grilles in the front that flank the windscreen are not yet installed in these photos.

One Nice Little Model Coming Up!

The kit builds a nice little model, but it does suffer from rather shaky engineering. Because





Above: The mock-up of the kit, with the detailed interior. For those who want to go "above and beyond," there is plenty of room for add-ons and more detail!



the finished ship does not fit together very well, I had to make significant modifications to the locators for the front upper hull in an effort to make it stay in place. The upper hull does not hold its shape very well and the original locator pins and holes molded along the sides of the upper and lower hull halves are totally inadequate to hold the halves together without gluing. I drilled holes where all the kit locator pins were and replaced them with sections of straight pin. I then drilled out the holes in the lower hull to accept those longer locators and also added straight pin locators to the back edge of that particular part and drilled corresponding holes in the vertical portion of the rear hull. By re-engineering the locators, I was able to make the upper hull stay in place without taping it.



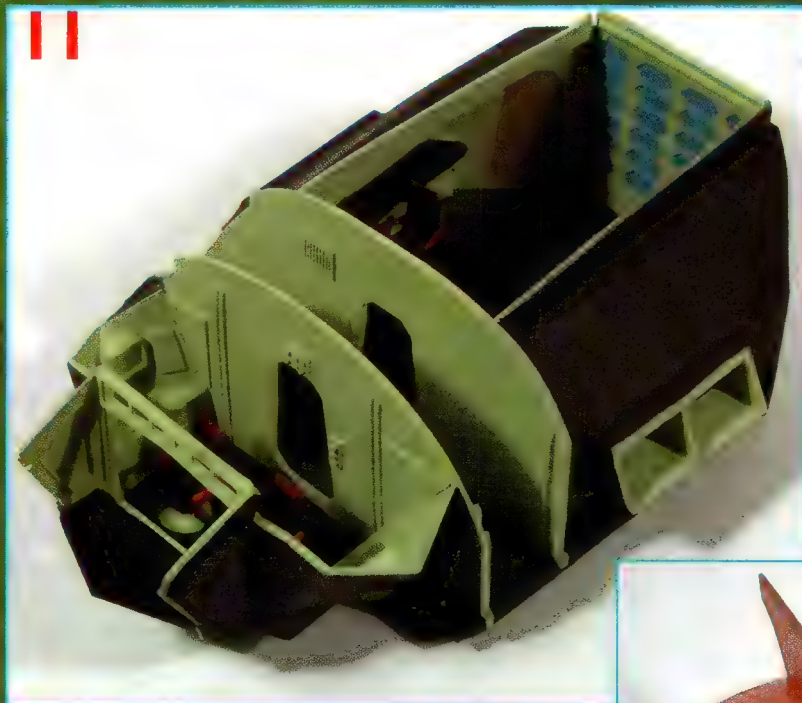
Having a Fit

I found that even though I had re-engineered the locator pins and holes, the hull still did not fit as I would have liked once the interior was in place. I chose not to glue the interior assembly into the ship, thus the closed-up ship can be displayed on its stand with the interior assembly next to it solving the fit problems.

The Color Palette

The ship is painted with Testors colors by Boyd Sunburst Orange; the stripes are Testors Anthracite Gray and Graphite Metallic automotive colors.

The interior floor is Testors Model Master Euro I Green FS#34092 and the pale green is mixed using Model Master Pale Green FS#34227 and white to match the color of the plastic used to



Above: The detail is obvious in the interior.

Right: Here it is, almost complete! The clear, red dome is in place and except for crew and a few other parts, Spindrift is set to go.



Left: Do you remember the thrill of seeing this ship for the first time on TV?

The Spindrift is ready to be added to your Sci-Fi collection!



mold those parts. Other colors are from the Testors enamel paint lines.

Ready for the Next Mission!

The Spindrift is done and once again back in Fred's hands after having made a special guest appearance at the Polar Lights' booth at the Toy Fair in New York City and this time, it didn't get sucked through a time warp to a "Land of the Giants!"



SUPERMAN: Re-Animated!

with Norm "Kitman" Piatt

How many times, have you said, "Boy, I wish I had that model kit. They should have made it; too bad the kit never made it to the store shelves." Linberg was all set to release this really cool Animated Superman kit, but due to licensing costs Linberg backed out. Linberg made a prototype and it was even displayed at a toy show. Again the modeler is faced with the corporate mindset. They will charge so much for licensing that no one can make it. How unfortunate for everyone involved. It seems everyone loses in this case: Warner Brothers, Linberg and especially us, the modeler. Okay, I'll get off my soapbox now. Fred sent me a photo of Linberg's Superman kit that never was. We talked about how great this kit would have been to own. We also decided in our conversation I would give a shot at converting the Revell re-issue of Superman into a reasonable likeness to the Linberg kit.

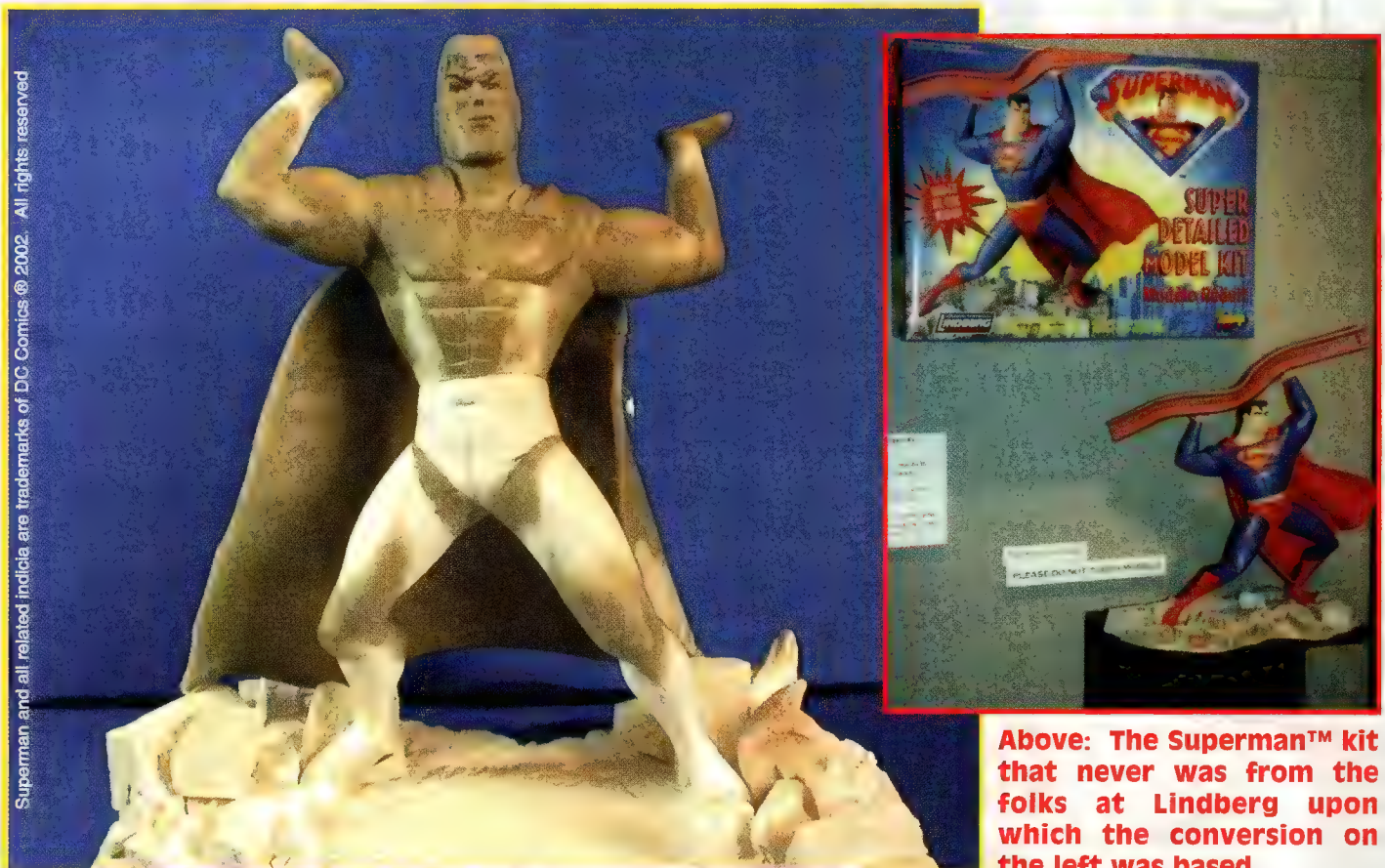
After taking a serious look at the Revell kit, I knew I was in for it! This was going to require major plastic surgery. It was going to take all of my modeling skills to convert Superman's running and punching stance into legs spread and arms overhead. Not to mention, to create the animated Superman's body proportions. I would need to sculpt almost an all-new upper body and an entire new head. Although the head that came with the Revell kit looks like a cartoon, it isn't the animated type. A whole new cape was in order too. At first I thought I could convert the kit's cape; however, it

turned out to be much too small for that.

All right, let's begin the Re-Animation of the Revell Superman kit.

Breaking from my usual starting point (the head), I started this conversion with the lower body and worked my way up. (I felt starting it this way would help me envision Superman's face when it came time.) After assembling the legs, arms and torso together and removing the attachment pegs, I began the plastic surgery (Nurse, pass me the hobby knife and razor saw, please.) with the legs, cutting them free and re-positioning them at the new angles. This required taking some of the material off at the outer thigh area of the upper leg. I superglued .015 plastic strips into the inside of the legs and thighs. This gave me a stronger bond and it would help when it came time to apply putty. I re-positioned the legs at the knee as well, using the same method of gluing plastic strips to the insides. I began adding putty to knee and calf areas to help give them more of the animated Superman proportions.

Setting the legs to the side, I moved onto the arms. I repositioned the arms by cutting a V shape out of each elbow and then reversing the V and super gluing V back in. I filed and shaped the elbows and used gap-filling super glue for the seams that were created. I hit the super glue with an accelerator for an instant bond, allowing me to work faster. Using my motor tool with a sanding wheel, I quickly removed the extra glue and



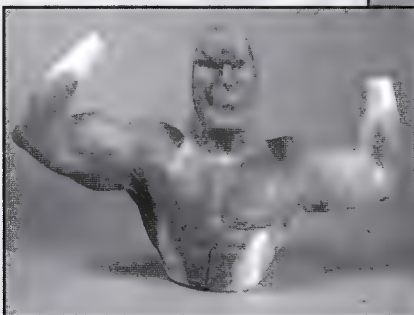
Above: The Superman™ kit that never was from the folks at Lindberg upon which the conversion on the left was based.

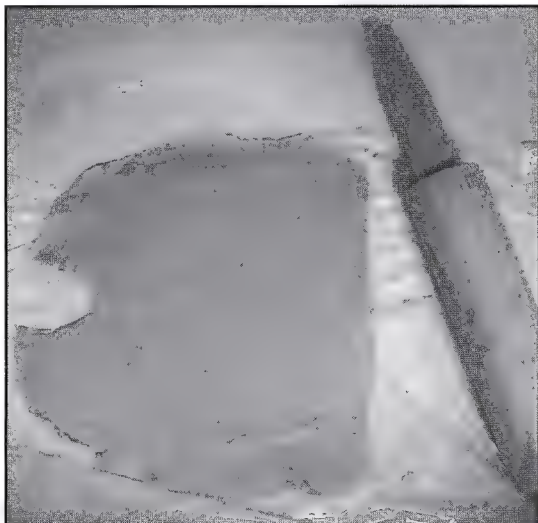
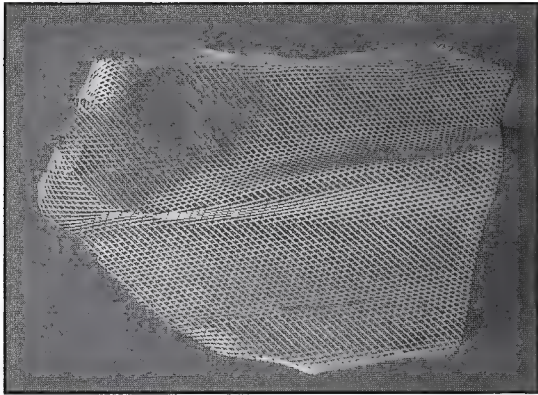


plastic finishing off the new elbow joints with some sandpaper. Now that I had the new arm position, I needed to attach them to the shoulders. To do this I would have to remove some portions of the upper arm and shoulder. I test-fitted the arms onto the torso in the new arm over head position. After deciding what area would be removed, I marked it with a black marker. I used a razor saw to cut off the pieces and filed the two for a smooth fit. I again used plastic strips and gap-filling superglue to attach the arms. I began their Re-Animation with the arms attached, adding on the Aves in mass quantities. The new proportions required a much wider back, bigger chest, arms and shoulders. Revell's re-issue Superman is a bit on the small side; he's a runt next to the re-issue of Batman. Now I believe "The Man Of Steel" should have been sculpted at least the same size as Batman. So here's my chance to make it so! I started with filling in the gaps at the armpits and giving him wider lats from the arms down to his waistline, adding size to the biceps and triceps making the upper arms more triangular in shape. The chest was then built up and squared off like the animated version of Superman. I built up and rounded off the shoulders and tied them into the chest and arms. Next came the chiseled and triangular abdominal muscles. I sculpted these physical changes to be as simple as possible with very little detail. It would be easy to get into sculpting and add to much detail this would end up taking away from the animated look I was striving for.

The cape was sculpted with Aves over Wireform. The Wireform was bent into shape over the shoulders of Superman. Once I was pleased with the wire cape shape, I

began to get the Aves ready. I rolled out a golf ball size ball of Aves between two sheets of plastic wrap. I used a medium dab of Vaseline to keep the Aves from sticking to the wrap. I rolled the Aves out with my trusty rolling pin as thin as it could go, about a 1/32 of an inch. Lift off the top sheet of wrap and cut the general shape of the cape with a hobby knife. I let the Aves set-up for about 15 minutes before applying the Aves to the Wireform, leaving the bottom piece of plastic wrap on the putty to make it easier to handle. I looped a wire through the Wirefoam cape and tied it around Superman's shoulders and neck. I placed the Aves plastic wrap side down onto the wire-cape working it gently into the folds and creases of the wire. After I was satisfied with the fit and shape of the cape, I allowed it to dry overnight. The next day I removed the cape from the wire and peeled off the remaining plastic wrap. Earlier I had added the shoulder sections of the cape to the figure itself. Now it was necessary to match the cape and shoulder straps together. I decided to use plastic sprue for the mounting pins (amazing stuff sprue, you can do so many things with it). I test-fitted the cape on Superman's back to see





what I needed to remove or add to get everything to line up. It was looking pretty good as I took my time when I formed it on the wire to start with. I had to remove a little off the right side and add some putty to the left side. But first I would add the mounting pins to the cape. I drilled two holes through the cape and into the back of Superman. I filled the holes with superglue and drilled and added the plastic sprue, leaving the sprue stick out about a ¼" on each side of the cape. I hit these with accelerator and then sawed off the excess on the front side of the cape. I spread a small amount of Vaseline on the back of Superman pinned the cape on his back and added the putty I needed to blend the two cape portions together. I allowed the putty to set-up before removing the cape. Now the fun part begins: SANDING. I really hate this part, but it is so necessary and the pay off at the end is well worth it. I sanded out all of the rough spots added putty to any thin spots in the cape and then sanded everything again.

After finishing the torso, I began working on the new head. Where I found front, side and back views of the animated Superman, I used reference material that I gleamed off of the Warner Brothers' website when sculpting the head. I started the sculpting by making the neck. I stuck a 2" long ½" round roll of Aves into the neck hole allowing an inch of it to stick out. I stuck a piece of plastic sprue into the Aves, this would give me a post to build the head on. I allowed this to dry a good 6 hours before starting the basic head shape. Once it was dry enough I added the head and face shape, sculpting it smaller than the actual size. This allowed me to build up the face, hair and also the remaining neck. Again I had to play down the details of his face. I began to find myself sculpting in eye sockets and eyelids before I realized what I was doing. These details were omitted, as the eyes would be painted on the face surface. Getting the squared off face and Superman's strong chin and jaw line correct is most important, followed by the head and the shape of his hair. Once this was all accomplished, I added the nose with a small triangle of putty. I used a fine, thin, smooth paintbrush wet with water and blended it into the face. I started the mouth with the upper lip and then adding the lower again, I blended them into the face with a brush.

Now I could assemble the lower and upper bodies together with the new head complete. At this point I decided it was time to start the base construction and picked Balsa Foam® I as the material of my choice. Using a 6"x 9"x ½" piece of Balsa Foam, I took a pencil and drew out the shape the base on the foam. Using my hobby knife, I cut the shape out. Next I used the remaining Balsa Foam to carve the debris of bricks and building fragments. I used a portion of the steel beam that comes with the Revell kit for more debris. The remaining larger piece would be hoisted overhead by Superman. I again used sprue to make the mounting pins to attach Superman to the base. I drilled into Superman's feet and superglued the mounting pins in. I test-fitted Superman on the base and when I was happy with his placement, I pushed him down into the Balsa Foam. Next I arranged the building debris around Superman's feet when I was happy with the placement. I removed Superman and gave the whole base a good coating of Gesso. I allowed this to dry and applied two more coats. As it all comes together, this is when I really get excited about the whole conversion process.

To complete the Re-Animation, I only needed to sculpt a new set of hands that I built up in a 3-step process.

First Step: I took a small roll of putty and stuck down into the wrist opening about a ¼". With the remaining putty I roughed in the palm of the hand. I let this set up for half an hour. Step Two: Using floral wire, I inserted a wire into the putty for each finger and thumb, bending the wire for the joints. I let the putty cure completely before beginning the next step. Step Three: Adding putty to the fingers with a small roll of putty I made each finger and thumb using a sculpting tool with a flat blade to help with the shaping. I have a confession

• **Superman...Continued from page 60** •

to make, while sculpting the hands I made a mistake. I sculpted the hands with them facing out to the sides instead of facing backward. This wasn't that big a deal, but I did have to cut the hands off at the wrist and reset them to face backwards. I simply superglued them on. Bending the steel beam that Superman would be hoisting overhead was accomplished with a heat gun, heating the beam at the spots it needed to be bent at, and then simply pushing it against my hobby table.

Hey, that's it! Superman's Re-Animation is now complete. I hope you all enjoyed this conversion and will make one for yourselves. This will be one kit we can still have with no thanks to corporate mindset. Fred will now take you through Superman's final assembly and painting. Take it up, up and away Fred!

Supply List: 1 Revell Superman® kit, Aves® Apoxie Sculpt, WireForm, Balsa Foam, gap-filling super glue & accelerator, Gesso, floral wire and .015 strip plastic.

Reference:

- Photo of Linberg model
- Warner Brothers website



As always if you have any questions about this article or my others you can contact me at: getwebbed@lvcm.com



Behind the Curtain: Farscape continued from page 31

among our creatures. I love Turac the Sheyang from season two, the Scarrans and Tocor the surgeon, also from season two. I also like Rygel and pilot, of course, but most of all, my favorite is Scorpius. He not only represents the way Farscape started to change direction and get darker, he is a great amalgam of Wayne Pygram's acting and dare I say it, a rather nice makeup design."

Not only did the character of Scorpius provide David with one of his favorite designs, it is also one of those occasions where a makeup artist must not only create a character, but he must also discover or create a special material in order to achieve a special appearance. Under a two-week deadline, David worked with Colin Ware and Damien Martin creating a makeup material that would provide a pale translucency to Scorpius' flesh. "Scorpy's makeup is Hotflesh, which we invented for his character because I've seen many pale makeups get that joker, clown-like look that doesn't read like it's the character's own translucent flesh color. Hotflesh is translucent so it doesn't suffer from this. I still use foam though, just because I like it. However, I can see myself moving over to Hotflesh for good one day."

On many shows involving elaborate makeups on a number of characters, the makeup department keeps a variety of alien parts on hand when a quick job is needed. Under the tight deadlines imposed by a weekly series, it's a reasonable and sensible move. However, David doesn't maintain a stockpile of bits and pieces; he'd rather face the time pressures and create

his creatures from scratch. "We almost never reuse things and we don't make creatures out of stock parts. I stand by this on principle and that's why we are in constant hell on Farscape!!! Hee hee. I'm steeped in Horror and Sci Fi, models and fantasy books so inspiration isn't a problem. The real problem is the usual two weeks that production gives us to build everything in. Which is a tall order when you consider how long the original puppets took to create."

David's not the only one who has to face those killer deadlines and he is not one to take all the credit for the creations that put the life into Farscape. "None of this would be possible without a good team and I have the best people that Oz has to offer, in particular Damien Martin, Adam Johansen, Brett Becham (the most amazing mold makers in the world), Martin Rezard and especially Colin Ware without whom I couldn't do Farscape. Becky Hunt, my coordinator (without whom I'd have gone mad long ago) and Lou Elsey, fabricator and creature costume designer without whom the creatures would only be half as good."

Of course, David and his crew realize that the show couldn't be the success it is without the support of its fans worldwide. "We are a great team and we try to see what we are doing from a fan's perspective. We want Farscape to be the sort of show that would excite us. The ultimate fan boy thrill for us would be to see as many of our creations as possible as model kits in the pages of this magazine."



Surf's Up, Dude! Kewl!



Want the latest MR news? Want to find out about the next issue? Want to know which back issues are still available?



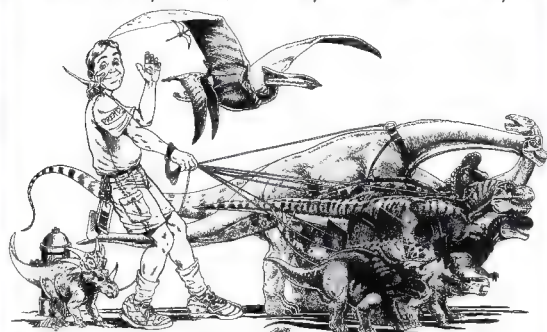
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DOWN THE PREHISTORIC TRAIL



with Mike Fredericks



Thanks again for joining me down the prehistoric modeling trail. Please grab a Zima®, kick back in your most comfortable chair and read on. I've got some new model kits that are guaranteed to please even those who never thought they were interested in dinosaur kits before. Do people like that actually exist?

First up for review is a big, new resin kit by Keith Strasser; a man I interviewed here previously in Modeler's Resource. Man oh man, Keith has really nailed it too! In every aspect of its anatomy Keith has created a near perfect Tyrannosaurus rex. That's saying a lot, taking into account that good 'ol T.rex is probably the most popular subject of dinosaur sculptors. I've reviewed dozens of rexes and seen the best dino sculptors in the biz create their best effort; this ranks in that crowd!

Keith's 1/18 scale Tyrannosaurus rex is 28 1/2" of realistic, accurate prehistoric resin magic! His new sculpture sports some extremely realistic skin textures, very minute scales and wrinkles and super sugar crisp details! Other highlights include a near perfectly sculpted head and mouthful of teeth. T.rex has very distinct-looking teeth and Keith has studied them and recreated them just right here. In fact, Keith, who has studied T.rex fossils closely, has represented every aspect of every feature beautifully with his new kit. This is T.rex!

You'll also like the well proportioned little two-fingered hands (one finger longer than the other) and the feet. I've held castings of T.rex toe claws and they look just like this. The feet themselves are especially cool. Look at the bottom of the foot that is planted on the ground. It looks exactly like theropod (meat-eater) footprints that have been discovered left in what is stone today. Look at the top of the feet and the fingers. They look very alive and realistic with that bird-look. Rex strides along letting out a roar. Keith has even detailed the mouth interior including olfactory openings in the roof of the mouth (I always thought that area should be called the "ceiling" of the mouth). You can really see the hint of the skeletal and muscular system underneath the flesh, plus Keith has given his tyrannosaur plenty of bony scutes down the back and other bony outcroppings on the head (making this a male?). An overall job well done!

The kit comes with separate arms, lower jaw, tongue and even dew-claws on the legs (I guess that made casting easier). Kit costs \$250 (postage included) or Keith will build and paint to your specifications for \$500. Please add \$15 if you would like optional base. Order from Keith's company: **Planet Earth Sculpture 35 Middle Island Rd., Middle Island, NY 11953 (631) 345-6825 DINOART1@aol.com** plus, you can always order any dinosaur figure on the market today from: **Triceratops Hills Ranch (702) 839-1733 www.linkandpinhobbies.com**.

Second up for grabs is the latest from Polar Lights and I thank them for sending me a review copy. As you know, Polar Lights (of Playing Mantis Toys) has been re-releasing many of the old Aurora model kits of the 1960s (including Godzilla®). They have also been producing some great figure kits of their own and the latest is their all new, styrene plastic kit version of Godzilla sculpted by Jim Groman. In this scene, the original 1954 Godzilla stomps through the city chomping on trains and being fired upon by tanks. Standing at 16" tall, this would be big even if it were a resin kit, but especially since it is an injection molded styrene plastic model. Jim's sculpting is top-notch. The kit comes in tons of bright green plastic parts (that I don't feel like counting) that are highly detailed and really capture the look of the original Godzilla. The time-consuming part will be filling all the seams. All the plates on this radioactive dinosaur's back are separate parts; even the hands and feet are broken down into two pieces each. The tail alone is four parts. Actually, the fit is really good, so covering seams is not a big deal. This is kit-building heaven for glue lovers.

Besides the 'big guy' himself, Polar Light's kit includes a detailed base (in many parts). The scene is the downtown railway yard with twisted track and broken skyscrapers everywhere. Godzilla bites and grabs railway cars while a tank moves in to take its best shot. Few will know (or care) that this tank was obviously made from another model. Its chassis and body is a WWII German Panzer III, while its turret is from a different, more modern tank (I used to build a lot of panzer kits). To top this rather large base is a nameplate that reads "Godzilla, King of the Monsters." Polar Light's

Godzilla also includes an Aurora-like instruction sheet and comes in an enormous, brightly colored box. The nice box art by Chris White is reproduced on the back minus Godzilla to form a cardboard background for your diorama when cut out. Polar Lights didn't tell me the price for their new Godzilla.

I think you're going to really like this new offering. It's very well done as a brand-new model while still offering plenty of nostalgia for those of us who built the original Aurora models. You might be tempted to build it with the same old tube glue you used when your dad used to help you.

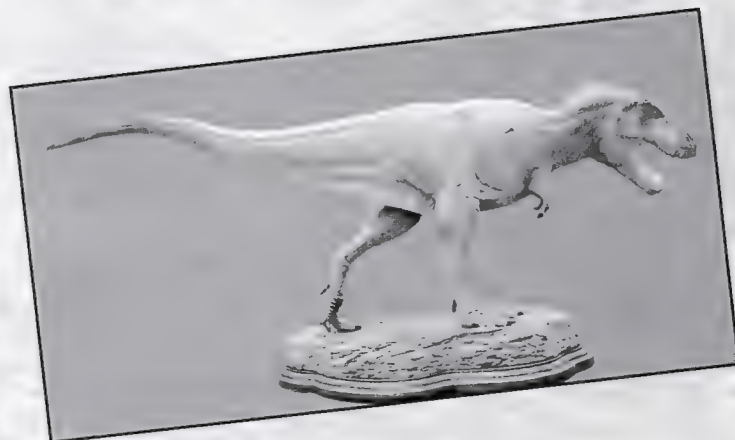
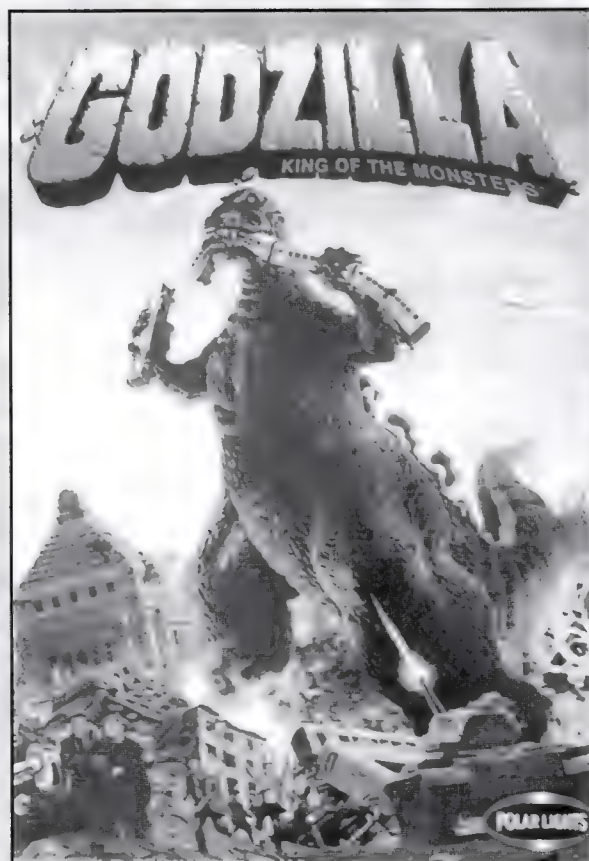
My third review is of the latest from the Janus Company titled "Ray Harryhausen's Prehistoric Challenge." While this is a brand-new release offered for the first time anywhere, it might look familiar as the kit has a history. Some eight years ago, Dark Horse Comics announced that they were going to produce this dinosaur kit sculpted by Ray Harryhausen, the god of stop-motion animation. It never happened. But, it's available now arriving in eight pieces and standing at 5 inches tall. The scene depicts a Neanderthal holding a spear aimed at a Ceratosaurus in defense of a (much more evolved-appearing) damsel in distress. The 9" x 6" rocky base is hollow cast (to save on resin and weight) and has a professionally appearing logo on the underside. The female figure is part of the base while the solid cast dinosaur and caveman are separate. The Cerato comes in 6 parts.

The sculpting is pretty cool. Ray is best known for his stop-motion animation and not his sculpting, but all elements of this fictional look at prehistory are well done. Casting is excellent. Other than removing a tissue thin layer of flash, seams are at a minimum. I understand that Ray originally created his sculpture as a bronze and Janus also offers a bronze version as well. Prehistoric Challenge is an attractive model kit. Ray has certainly created an exciting scene with a movie-feel to it (very similar to his film "One Million Years BC"). Another cool aspect of this kit is the numbered certificate of authenticity that is actually signed by Mr. Harryhausen. Box art was not yet ready when I received my copy.

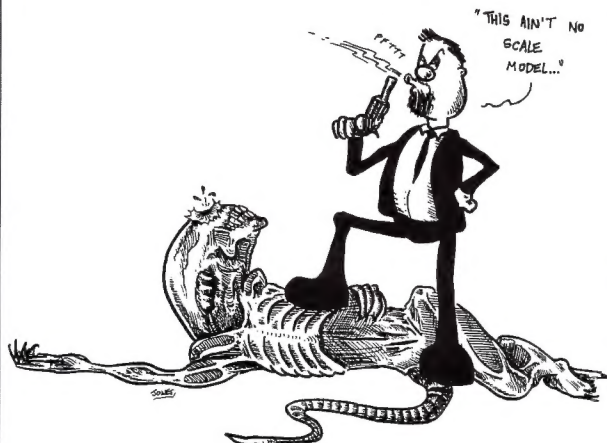
Ray has long been a hero of mine and others, so it's a real joy to have a model kit of his work (but I have yet to forgive him for retiring). (If you saw "Monsters Inc" in theaters, you undoubtedly noticed the animator's dedication to Ray by calling the restaurant in the movie, "Harryhausen's.") Rumor has it that a second Janus Harryhausen kit is in the works. Sales of this present kit will undoubtedly dictate whether it is ever produced so...get your copy of Prehistoric Challenge now! Price is \$150 + \$10 shipping to: **Janus Company P O Box 710928 Houston, TX 77271 (713) 271-5570.**

Fourth and final is From Hoosier Effects Lab where I received my review copy of their resin model plaque of Lestersaurus rex, the first in a series of dinosaur plaques sculpted by Joe Lester and cast by Doug Goins. Measuring 11" x 17" the plaque needs no assembly so it's ready for painting. Casting is fantastic with no bubbles in the shiny, quality resin used. A very detailed, scaly meat-eating rex seems to burst from a crumbling rock wall with this sculpture. Although basically flat, the piece is about two inches deep and Joe appears to give his sculpture greater depth with forced perspective thereby fooling the eye of the viewer. To keep the piece light, it is cast hollow with foam blown into the open back. The creators of this new sculpture want to hear from you with suggestions for more dinosaurs to add to the series.

This beautifully sculpted and very dramatic-appearing Tyrannosaurus will look great on your wall. It's the perfect kit for modelers who love painting but don't care for model building. Contact **Hoosier Effects Lab** to find out how much shipping they need added to the \$40 price tag at: **LTO, P O Box 9271, Highland, IN 46322 (219) 923-1787.**



ACROSS the POND



with Andrew "Mad Dog" Hall

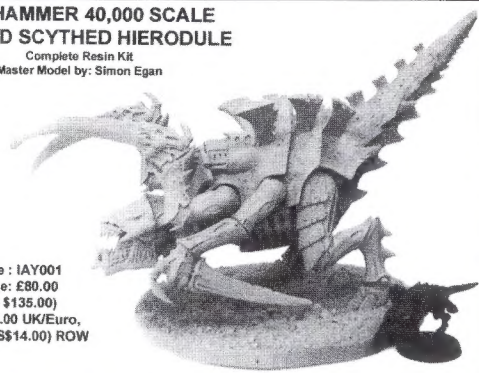


The Standard Bearer

WARHAMMER 40,000 SCALE TYRANID SCYTHED HIERODULE

Complete Resin Kit
Master Model by: Simon Egan

Code : IAY001
Price: £80.00
(US \$135.00)
P&P: £4.00 UK/Euro,
£8.00 (US\$14.00) ROW



Before I go on, can I remind you that the prices shown here are (unless stated otherwise), devoid of postage and packing and should be used as a guide to point you in the right direction so you know you are not being taken to the cleaners? With me on this? Good. Also, that this lot is all from England unless otherwise stated.

First up, we have a 1:6 scale kit of The Wishmaster (this was highlighted in Bill Craft's article in MR #43). Sculpted by Sean Green with the base designed by the Wishmaster actor himself, Andrew Divoff, sculpted by Ren Storer. The resin kit comes as six parts, which includes the base. There is a wealth of detail on the Djinn's armour, which will be of great interest to those who enjoy the art of dry brushing. The kit featured here has been built and painted by FTVMC member, Dean Wynn. Let's be right, it's not every day you can have a demon on your workbench, so if you want one, the UK price is £60.00 and you will need to contact: **Budgie's Kits, 176 Bretch Hill, Fanbury, Oxon OX16 OLY, Tel: 01295 276461.**

Budgie's kits have also just released a superb Chris Lee as the creature "Curse of Frankenstein" deform kit, sculpted by a chap named Joe Hope. The figure stands just over six and a half inches tall, comes as three parts and you get a very nice, detailed base all for £35.00. They also have a fully authorized "Tom Savini" tribute kit (£60.00), also sculpted by Joe Hope.

Talking of the master of latex, 2002 - 13th through 15th of September, should see Mr. Savini at Fantasycons' "The Con with No Name" held at the Britannia Adelphi Hotel, Liverpool. Other proposed guests are "Battlestar Galactica's," Richard Hatch and "Young Hercules" actor, Dean O'Gorman. I think this is the first time Tom Savini has attended a "normal" UK convention. For details on this rare chance for European horror fans, send a SASE to: **Fantasycons (TCWNN), Flat 3, 38 Greenfield Rd, Colwyn Bay, Conwy, LL29 8EW, Wales** and tell them Mad Dog told you.

The following kit is just too darn cool not to show you just because I have not got all the facts. It could have been Killer Kits. For those of you who fell in love with the movie, "From Dusk 'Til Dawn," (note cunning link to the previous plug - you'd think I actually planned these articles!), there is a kit out over here called, "Vampire Visions Vampire." Directly from the movie and KNB's sketchbook, this winged bloodsucker is a four-part figure with detailed flagstone base. The sculptor should be congratulated on the hair detail and the overall pose is very reminiscent of the movie. The head and upper torso fit quite well onto the legs, but putty will be needed and perhaps a little sculpting work to get a good end result. Same goes for the arms. Just take your time and you'll get there. Priced at £50.00, this 1:8 figure is available from: **Big Boyz Toys, Quiggins Centre, School Lane, Liverpool, LI 3BT, Tel: 0151 709 3514** and they do accept credit cards - just tell 'em where you saw this, okay?

AJM Sculpt - that's Anyd Milhench to us - has just released a mighty imposing figure. "The Standard Bearer," a 1:8 scale two-part kit that also includes the parts needed to construct the banner. The figure actually stands some nine and a half-inches tall, but this is almost pushed to fifteen when you add on the banner pole. The detail is superb from his craggy face, dragon skin pelt on his head, to the pistol and ammo belt and shells. Andy has constructed the feral beast onto the base, but should you wish to construct a diorama, etc., his feet can be cut off the base with ease. It's a nice well-detailed figure and I bought one just as soon as I saw it. I should add that the casting is top-notch, with no, repeat, NO mould lines at all. Painting-wise, we are looking at green skin and brownish clothes, but this is where your imagination can go wild leaving the choices up to you. A pal of mine has also purchased one and whichever of us gets his finished will be seen in a future "Pond" article, for the discerning kit builder. Priced at £49.00 for the scale and quality not only of detail, but also of casting, this is a total winner



Vampire Visions Vampire



Wishmaster

and a nice change of subject. Get yours from: **AJM Sculpt, 6 Burton Street, Lees, Oldham, Lancs, OL4 5AY.**

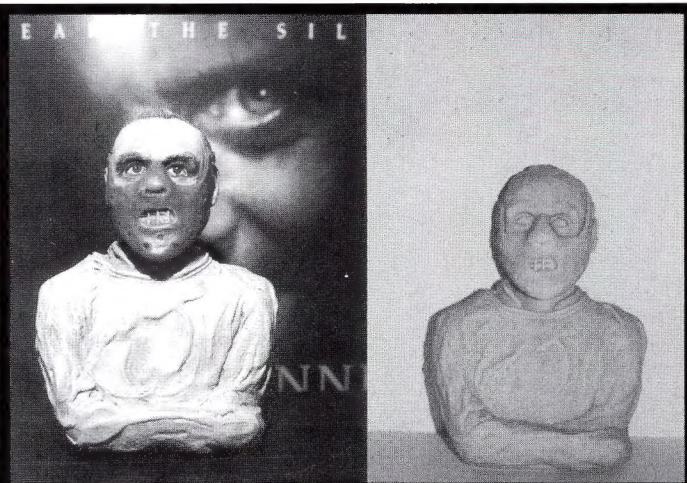
Quick mention for hardware fans and especially lovers of all things Trek...check out www.askmodels.com. They offer a huge range of starships not only from the show, but also those from the various tech books. Most are in two scales: 1/1400 or 1/2500. As an example, they do a "Pasteur" in both scales. The 1/1400 (180mm long) costs £49.00, while the 1/2500 scale ship (130mm) costs £21.00.

It's a man in a mask and he's coming for dinner! Sculpted by first-timer, Mark Bemrose, this Lector bust stands over seven inches tall and is only available from Dr. One's Lab. It's a one-piece casting (built-up painted by Ian Ward), depicting our favourite Chianti drinking Doctor. For non-FTVMC members the price is close to £30.00 and it's a huge piece of resin. Expect to see more from Mark Bemrose; in the flesh this is a really imposing bust. I was dying to add a bit of smut here but decided not to. Those of you who can cast your mind back to the days when TV held a wealth of good and interesting Sci-Fi shows, you may recall "V," the mini-series about friendly invaders who had a habit of eating mice. This two-part bust has been sculpted by Jason Brookes and due to the casting process, no two are ever the same as the torn "fake" human skin is never fully duplicated in the casting process. The finished bust stands close to four inches high and scale details are superb. If you are looking for something just a tad different, then perhaps these two wall-mount plaques would be up your street? Both sculpted by Dave Trelfer, we have "Loki Mask," almost 1:1 scale, and everyone's favorite monster of choice, "Pumpkinhead" in 1:3 scale. Never before seen outside of DRONE, the magazine of the FTVMC, now open to the eyes of you, the discerning modeler. If you are interested in any of the above "Dr. One's Lab" kits, then either check out www.dronemagftvmc.com or contact the Lab direct at: **Dr. One's Lab, 9 Grecian Street, Maidstone, Kent, ME14 2TT.**

The final goodie to look at is **Games Workshop's** new Forge World creation the "Tyranid Scythed Hiredule." No, it really doesn't matter if you've no idea just what it is. Just look at the beast. Sculpted by Simon Egan, this six-part resin kit is...amazing! It's about nine and a half inches long from the front of its head to the tip of the tail and costs £80.00; USA is \$135.00. This isn't just for wargamers. You can see this used as a part of an endless number of dioramas and all in various scales or as a stand-alone model. The UK phone number is **0115 916 8410**, or you can contact the US head office at **410.590.8675**.



Pumpkinhead and Loki Mask wall mount plaques



Our favorite cannibal

By the time you read this, the UK's largest Sci-fi model show will have taken place. I hope that in the next issue of MR, I can bring you news, pics and who did what to whom with what and was a wombat used. Thanks to those dealers and folks who have donated items toward our charity auction. Well, that, like Christmas paper, wraps up this Across the Pond. May your glue tube never harden. Andrew "Mad Dog" Hall. FTVMC, 172 High Hope Street, Crook, Co Durham DL15 9JA England



"V" Mini-series bust

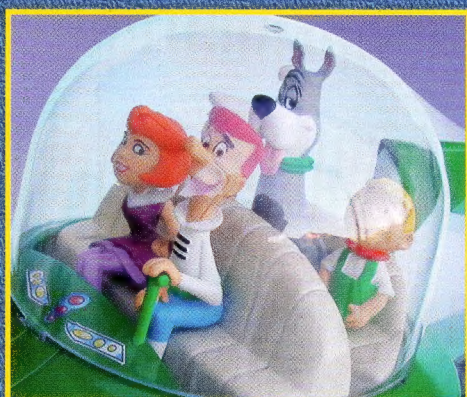




Inside the Next... **MODELER'S** RESOURCE

Kit Girl...

Introducing a new column with another gal at the helm! Join Julie Strange as she delves into the world of Science Fiction. First up: Starfighter!



Molding Your Masterpiece...

Postponed from this issue, learn the basic techniques of molding your creation.

Resource Review...

Hop on your time machine and let's head to the future to meet...the Jetsons! We're also checking out the new PL Seaview too!



Lair of the Craftbeast...

Bill howls at the moon with this new Wolfman from the folks at Monster in Motion!

Kits That Time Forgot...

It's Bond...James Bond and a number of other high profile Spies that get dug up from the past in this outing!

It Came From Hollywood...

Hilber's got a dio going fit for Harryhausen himself!



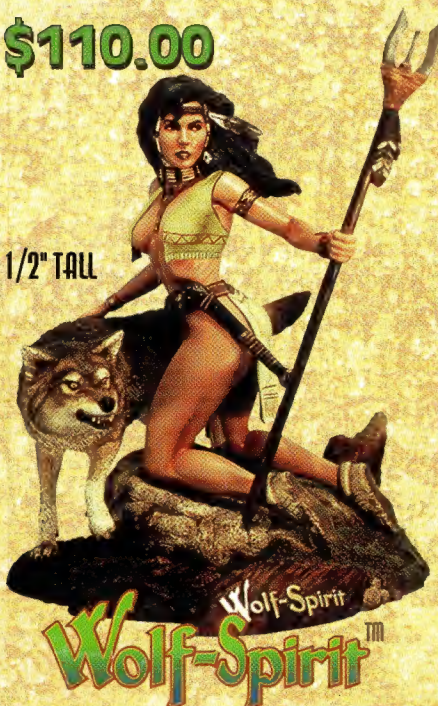
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CAST BY:
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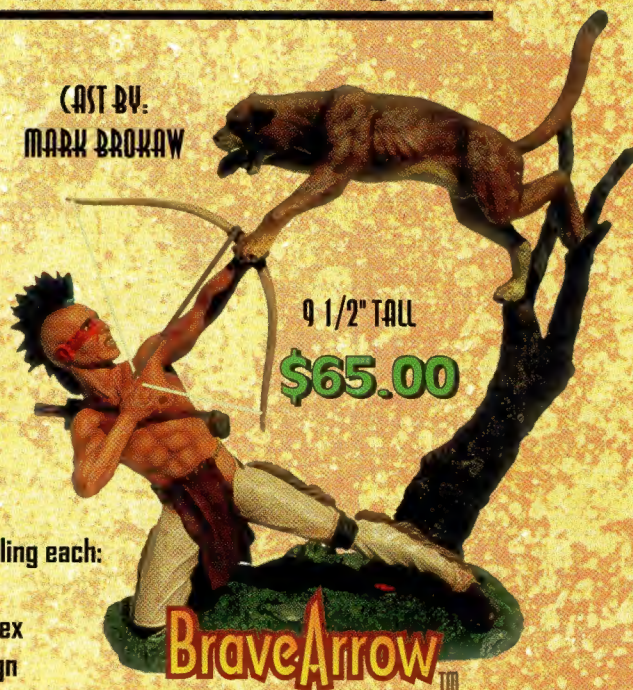
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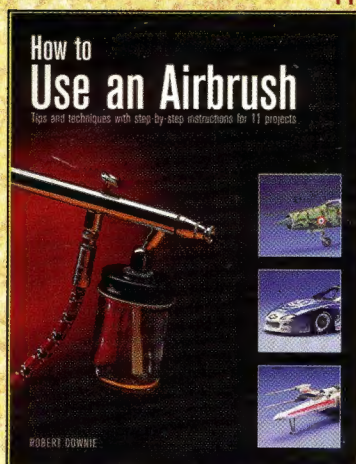
Kit shipping/handling each:
\$8/USA
\$12/Can-Mex
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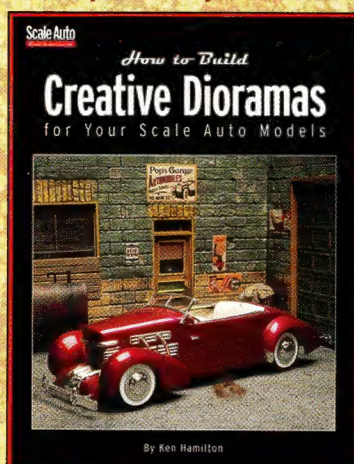
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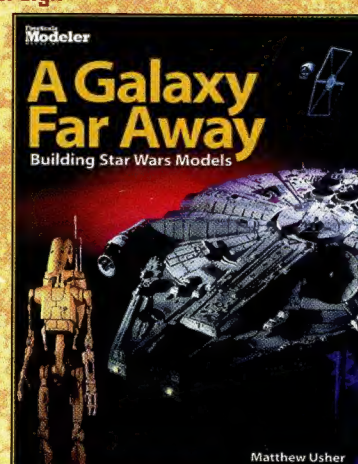
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